

**COMPLETE READY TO PLAY GAME INSIDE**

THE MAGAZINE OF SCIENCE FICTION AND FANTASY SIMULATION

**Ares**

Nr. 7  
March 1981

Deep in space, alien terrorists hold hostage the Terran Ambassador and his beautiful daughter, Athena. You lead the assault by a powerful squadron of Space Marines as you attempt a daring...

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Nr. 7, March 1981



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# Ares

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**ENCLOSURES:** *Rescue from the Hive* map and counters; Feedback card; subscription form.



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## Looking Ahead to Next Time

**Ares** nr. 8 will feature *Asgard*, a simulation of Ragnarok — the Twilight of the Gods — in which the Norse gods confront Loki and the frost giants in the last battle of all time. There will also be fiction, Science for Science Fiction, Facts for Fantasy, reviews, and much more.

## When to Expect Nr. 8

**Domestic Subscribers:** If you have not received your copy of **Ares** by 8 June 1981, notify our Customer Service Department. Please include your Customer Code and issue of expiration, both of which should be found on this issue's mailing label, just above your name. **Foreign Subscribers:** Add eight weeks to the above date to allow for the lymphatic pace of international mail.

## On the Cover

John W. Piarard's representation of the rescue from a Znon hiveship, based on a concept by Redmond A. Simonsen.

# MUSE

There are two new features in this issue of **Ares**. First, the fantasy illustration on page 4 is part of a limited experimental series to provide the reader with high quality, type-free art of fantastic and science-fictional subjects. It also provides the artist with exposure (and the opportunity to sell larger, poster versions of the same piece to interested readers). Science fiction and fantasy have always been more art-dependent than other literary genres because, for one thing, so much of the material in it is designed to be imagined (and has few direct reference points in mundane reality). Right now the Gallery is limited to the works of three artists engaged in a co-op poster business (by the way, if you want the posters, please order it from the address given, NOT from SPI; SPI does not sell the posters, nor is it in any way connected with that business).

The second new feature is the *DragonQuest* adventure. We hope to be able to bring you other adventure material in the future, both for *DragonQuest* and other

games. In a way it will be like getting one and a half games in your issue.

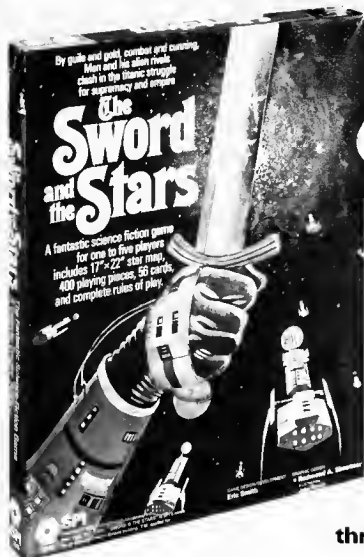
## Coming in Future Ares: BIGGER GAMES!

In order to provide a richer gaming environment and broaden the treatments possible in **Ares** games, we're going to include games with 22" x 17" and 22" x 33" maps with 100 to 200 counters as regular issue games in the magazine. This allows us to build a game to the \$10 price point when we re-sell it in its boxed version. This is important to us in a business sense, and you as a subscriber will reap the benefit — because for 1981, the subscription price will remain at \$16! In 1982, it will experience only a normal inflationary increase.

The increased size will allow us to experiment with larger counters and hexes in some games and to avoid some of the space saving corner cutting we've had to do in the past.

— Redmond





## Build an Empire that stretches across a galaxy!

*Sword and the Stars* is a game of Galactic Empire building in which one to five players guide the destinies of star-faring races as they expand from star system to star system. Based on SPI's popular *Empires of the Middle Ages*, *Sword and the Stars* simulates the dynamics of the creation, expansion, and perpetuation of an empire that stretches across hundreds of light years. Each player controls the central government of one race; during a year, the race may attempt to expand its range of operations through the creation of a StarGate, defend its system through the construction of a GuardianWeb, improve its technical level, encourage trade, or go on raids of pillage and conquest. Special rules cover the Confederation of Worlds, random events (from advances and failures of technology to the toppling of governments), colonization, and the appearance of alien raiders. *Sword and the Stars* includes a 17" x 22" map showing one quarter of a spiral galaxy, 56 Year Cards, 400 cardboard playing pieces, rules, and various playing aids.

Available as of 1 April 1981  
through retail outlets nationwide!

SECTOR CHECKS: None required. Card Nr. 35

Operation	Result	Target	Act. Base
CONQUEST	C(6►)	-1(5►)	-1(◄4)
RAID	-	-1	-
GOVERN	-	-	+1(5►)
COMMUNICATE	T(1►)	-	-
GUARDIAN WEB	G	-	-
STARGATE	S	-	-

SECTOR CHECKS: 1,2. Card Nr. 42

Operation	Result	Target	Act. Base
CONQUEST	C(5►)	-1(3►)	-1(◄2)
RAID	-	-1(3►)	-1(◄3)
GOVERN	-	-	+1(4►)
COMMUNICATE	T	-	-
GUARDIAN WEB	G(8►)	-	-1(◄8)
STARGATE	S(8►)	-	-1(◄8)

SECTOR CHECKS: None required. Card Nr. 49

Operation	Result	Target	Act. Base
CONQUEST	C	-1	-1(◄4)
RAID	-	-1(7►)	-1(◄8)
GOVERN	-	-	-
COMMUNICATE	T/C(8►)	-	-
GUARDIAN WEB	G	-	-
STARGATE	S	-	-

SECTOR CHECKS: None required. Card Nr. 56

Operation	Result	Target	Act. Base
CONQUEST	C(8►)	-	-1
RAID	R(1►)	-1	-
GOVERN	-	-	+1
COMMUNICATE	-	-	-
GUARDIAN WEB	G(1►)	-	-1(◄1)
STARGATE	S(1►)	-	-1(◄1)





**The Secrets of the Sorceress** by Tom Kidd. Available as a poster-sized 19" x 26" quality lithograph for \$6 (plus \$1.50 postage and handling) from: Saber Press, Dept A-111, 104 Charles St. Suite 112, Boston, Ma 02114. Send SSAE for free brochure.



## A DragonQuest Capsule Adventure



# The House of Kurin

## I. INTRODUCTION

The *House of Kurin* is an adventure scenario designed to be used in conjunction with *SPI's DragonQuest*. You must have *DragonQuest* or some other set of fantasy role-playing rules in order to play. The scenario is designed to be used by a Gamesmaster (GM) to run one or more adventure sessions. Much of the material herein should be read only by the GM and should not be seen by the other players.

## II. HOW TO USE THIS ADVENTURE

Before play begins, the GM should read this entire booklet to familiarize himself with the general situation. The GM should then carefully study Section 4 and either read it to the players or paraphrase it for them. The players then begin the adventure in the secret tunnel mentioned in 4, directly beneath the trapdoor leading into Room 301. The *DragonQuest* Adventure Sequence should be used throughout the actual play of the scenario. The GM should guide the players through the adventure, referring to this booklet and to the maps provided whenever it is necessary to determine a specific detail.

### 1. HOW TO READ THE MAPS

Three maps are provided, one for each floor of the tavern wherein the adventure takes place. The scale of the three maps is 5 feet per square.

### 2. THE ROOM DESCRIPTIONS

The maps provided are keyed to Sections 9, 10 and 11, each of which describes in some detail the individual rooms (and, sometimes, tunnels and hallways) on one of the tavern's three floors. Each room is identified by a three-digit Room Number, the first digit of which identifies the floor the room is on (1 = Ground Floor; 2 = Second Floor; 3 = Cellar).

### 3. DESCRIPTION OF NON-PLAYER CHARACTERS

Sections 6, 7 and 8 will discuss those important NPC's and Monsters which may be encountered during the adventure, providing enough information on each to allow the GM to play the character.

## III. THE ADVENTURE

The basic situation confronting the players is a raid into a brigand stronghold to clean it out and rescue those individuals currently being held for ransom by the brigands.

### 4. BRIEFING FOR THE PLAYERS

The players' characters are relaxing in a dismal tavern on the edge of a semi-devastated region which has been cursed by a decade of warfare. Prospects for wealth, fame or even a little fun are less than heartening in this ruined land, and the talk inevitably turns to plans for finding greener pastures. A tall, heavily-cloaked stranger listens intently to the discussion, finally rising from his shadowed corner table to approach the party. Laying a gold piece on the table, he assures the group that he has an adventure for them that will change their minds about his fair land. The gold piece before them is theirs if they will but listen to his proposition.

Upon being invited to speak further, the old man will tell the group that he is by name one Buchlar Alosfinius, by his own admission a bit of an eccentric and one of the finest magicians in the Confederation. He is here, in this backwater village, along with two companions to recruit a band of bravos to assist them in a desperate venture. Deep within the devastated zone is a tavern called the Three Cocks, once a favored stopping place for the local nobility. During the recent unpleasantness, says Buchlar, a band of discharged soldiers managed to take the tavern intact. Led by a sub-captain named Kurin the Bold, they put most of the occupants of the tavern to the sword and set up a base there from which to prey upon the local populace and those few wayfarers who still used the Greenway.

One of the villages looted by these brigands, he says, happened to contain his only daughter, her husband and their son, Buchlar's grandson. In a raid on the village the brigands carried off Buchlar's daughter, Lorin, killed her husband and drove their boychild, Gerdon, into a nearby mangrove swamp. There he hid until, several days later, he was found by Big Wendel, the village smith who was, himself, a homeless fugitive. It was Big Wendel who carried young Gor-

don, wounded and in shock, the 100 miles cross-country to the cottage where Buchlar pursued his solitary studies. Since that time, the boy has spoken not a word, though he can seemingly understand what is said to him. Also, since that time, Buchlar has spent long hours laying plans to rescue his daughter and any others in Kurin's clutches and to kill the beast and his men.

Now, he is ready. He has found a way into the Three Cocks that Kurin is not aware exists, and has gained from disgruntled former members of Kurin's band a fairly exact knowledge of the layout of the tavern and its contents and occupants. However, he still requires a small band of accomplices (not more than half a dozen in addition to Wendel and Gerdon) in order to bring off what he has in mind. Buchlar cannot pay much more than expenses plus 100 Silver Pennies apiece as a retainer, but he notes that Kurin's band is rich and that all who participate in its downfall should have an equal share in their riches. If the gentlemen are interested, Buchlar has only one condition: They must agree to make Buchlar their leader with one of their own as second-in-command in case he is killed. That being agreeable, Buchlar will give further details.

At this point, the GM should sketch out for the players a rough map of the tavern similar to that provided in this booklet, but without room numbers or details on hidden features. He may also wish to tell the players which bedrooms belong to Kurin, Florian, Susentir, Gorch, Rupert, Anwar, Rotigarr and Gurchuk, as well as where the Goblins and Hobgoblins live, where prisoners are housed and where the scullions are bar-racked.

Having generally briefed the characters concerning what they will face, the GM should then explain that Buchlar intends to gain entrance via a trap door hidden in the root cellar since all other entrances are kept locked (and usually guarded) and a magical fog tends to boil up around the entire area whenever anyone approaches closer than a few hundred yards to the tavern from the outside. The trap door leads from the root cellar into a long escape tunnel which lets out half a mile distant and so should allow the party to actually get into the tavern unobserved. Once inside, Buchlar intends to allow circumstances guide his actions.

### 5. BRIEFING FOR THE GAMESMASTER

In general, Buchlar will underplay the danger once he has picked the group's curiosity by initially describing his "desperate venture." Buchlar's information will also be somewhat out of date, so he will be unable to answer many questions that may be put to him.

Among the elements of the situation with which Buchlar will not be familiar are the following:

1. The fact that Lorin is now Florian's mistress.
2. The fact that Rinn and his party have been captured.
3. The fact that Chustar and Squae Groll have been captured.
4. The fact that Kurin has been courting Gianetta and so has angered Susentir who is

conspiring against both her rival and the man she claims to love.

5. The fact that Rupert has been confined in the cellars.

## IV. THE NON-PLAYER CHARACTERS

There are three distinct classes of Non-Player Characters represented in the adventure. They may be characterized as to their respective roles as follows:

**Buchler's Band** consists of Buchlar, Wendel and Gordon, all three of whom would gladly die to save Lorin or destroy Kurin.

**The Prisoners** consist of Lorin Anders, the dozen scullions, Rinn's caravan, Chustar and Groll and, possibly, Rupert. Their primary goal will be to escape, but they will assist the party in destroying the brigands if it seems necessary to do so in order to reclaim their property and rescue any associates still in Kurin's grasp.

**Kurin's Band** consists of Kurin, Gorch, Susentir, Florian, Anwar, Rotigard, Gurchuk, 14 Brigands, 9 Goblins, 3 Hobgoblins, 6 Dwarves, 11 Wolves, and 10 Harlots.

### 6. BUCHLAR'S BAND

#### a. BUCHLAR ALSOFINIUS

Buchlar tends to be an impractical and detached recluse and would normally not involve himself in an "adventure" which he would tend to characterize as childish. However, he is also bitterly self-reproachful that he never did anything to help his daughter during the entire 16 years of her marriage and that he did not attempt to offer succor to her and her family when the times became uncertain. It is the guilty knowledge that he could have helped Lorin relocate outside of the devastated area that now motivates Buchlar's actions.

Buchlar's characteristics are as follows:

PS: 12 MD: 16 AG: 14 MA: 21  
EN: 14 FT: 20 WP: 24 PC: 18  
PB: 14 APA: 10

Buchlar is Sun-aspected. He is a great mage of the College of Sorceries of the Mind and has spent long years in perfecting his will as part of his studies. He knows all General Knowledge Spells, Talents and Rituals of the College and has achieved the following Ranks: T-1(2), T-2(3), T-3(4), G-1(3), G-4(4), G-5(6), G-6(2), S-1(4), S-2(2), S-8(3), S-9(3), R-1(3). In addition, he has gained much fame for researching for his College a spell which works exactly like S-13 of the College of Celestial Magics and has achieved Rank 4 with that spell. Buchlar is a Rank 3 Beast Master (specializing in Small Land Mammals), a Rank 5 Alchemist (specializing in Potions) and a Rank 6 Healer.

Beneath his cloak, Buchlar wears leather armor with special bone clasps. He carries a staff which will serve in combat as a Quarterstaff and he carries a silvered dagger. He has Rank 7 with the Quarterstaff. In a small pack which he guards closely, he carries a flask containing 11 doses of a Potion which auto-

matically increases the drinker's chances of disbelieving any illusion by 10. The effects lasts for 3 hours.

#### b. BIG WENDEL

The village smith is no genius, but he is immensely strong and durable and is devoted to Lorin who befriended him and always invited him to spend the High Holidays with her family. He will gladly give his life to save her and is fanatically loyal to Buchlar to the extent that the mage is devoted to the same purpose and to Gordon because he is Lorin's son. Wendel is not a warrior, but has some small weapons skill and could be a truly frightful enemy in close quarters. He feels frustrated and guilty that he was unable to save Lorin and has sworn to himself an oath to right his omission.

Wendel has the following characteristics:

PS: 25 MD: 16 AG: 10  
MA: 5 EN: 20 FT: 22  
WP: 15 PC: 13 PB: 12  
APA: 9

Wendel is Life-aspected. He wears leather armor and carries an Improved Buckler, a Shortsword with which he has Rank 2, a Broadsword (Rank 2) and a Battleaxe (Rank 3). Wendel is no magician, but he does have Rank 3 with the Beast Master skill (specializing in Kidding Animals).

#### c. GORDON ANDERS

Lorin's son no longer speaks, though Buchlar maintains that he is able to do so.



BUCHLAR  
ALSOFINIUS

His dark eyes are like shadowed mirrors that say nothing of his thoughts. At 15 he has become a hardened warrior (though not yet a skillful one).

Gordon's characteristics are as follows:

PS: 12 MD: 18 AG: 19 MA: 16  
EN: 15 FT: 20 WP: 18 PC: 14  
PB: 17 APA: 11

Gordon is Autumnal Stars-aspected. His dark locks are encased in a leather helmet and he wears leather armor. At his side is a heavy Knife. He also carries a Shortsword with which he has achieved Rank 1.

Gordon is driven by an almost pathological hatred of Kurin who he blames more than anyone else for the death of his father, and he will abandon all caution upon seeing Kurin and attack him unless restrained.

### 7. THE PRISONERS

There are four distinct classes of prisoners within the tavern. The most numerous group consists of a dozen scullions, women from the surrounding area who have been kidnapped and impressed into Kurin's service during the months since he and his band took over the tavern. A second group consists of Bellius Rinn and his employees (Bardo, Flannigan, Garston and Gianetta) whose caravan was plundered by Kurin only a few weeks after the band set up at the Three Cocks and who have been awaiting ransom ever since. Their goal is to escape and reclaim their property. Chustar and Groll constitute a third group. Finally, Rupert may behave as a prisoner seeking escape or as one of the Brigands under Kurin, and so constitutes a fourth class of prisoner.

#### a. BELIUS RINN

Tall, grotesquely fat, crude and boisterous, Bellius Rinn is a merchant renowned throughout the Confederation for his willingness to take atrocious risks in pursuit of profit. He may have risked overmuch, however, in trying to cross the devastated area with a spice caravan, since that endeavor has resulted in his capture by Kurin who now holds Rinn and his companions for ransom. Rinn has so far steadfastly refused to make an appeal to his relatives to pay the ransom (set at 10,000 gold pieces) on the grounds that the sum demanded would ruin him and, in the absence of such an appeal, Rinn's relatives have been unwilling to pay up. As a result Rinn has languished in the cellars on a diet of bread and water for most of the period of his confinement.

Rinn has the following characteristics:

PS: 17 MD: 15 AG: 12 MA: 16  
EN: 16 FT: 20 WP: 19 PC: 21  
PB: 12 APA: 9

Rinn is Life-aspected. He is a Rank 8 Merchant specializing in Gems and Monster and Animal Products. He has Rank 2 with the Broadsword, though he has not used one except in practice in many years.

#### b. BARDO DON'LI

Bardo is a dark, smooth-skinned Korshemite from the far south who made a reputation for himself in the cities of the Five Sisters as a deadly swordsman, before entering Rinn's service as a bodyguard. Bardo is

extremely tall and well-formed, a favorite among the ladies at the courts with which Rinn sometimes deals.

Bardo has the following characteristics:

PS: 19 MD: 18 AG: 18 MA: 13  
EN: 19 FT: 21 WP: 15 PC: 15  
PB: 17 APA: 11

Bardo is Death-aspected and is a Rank 2 Assassin. He has Rank 4 with the Great Bow, Rank 3 with the Morningstar, Rank 3 with the Hand-and-a-half Sword and Rank 2 with a Knife.

#### c. FLANNIGAN THREE-FINGERS

Also known as Flannigan the Cruel for his barbed wit. As a Troubadour in the Five Sisters, Flannigan once composed an extremely insulting song about the latest mistress of a particularly obnoxious minor Duke and sang it in court. The Duke took his revenge by offering 500 gold pieces per finger for Flannigan's left hand (which he used to play an accompaniment to the song on the mandolin). An Assassin who attempted to collect the reward failed to cut off the offending hand, but did cause Flannigan to part company with two of his fingers and much of his composure. Thinking discretion the better part of valor, Flannigan thereafter left the Five Sisters before anyone could finish the job. He has served Rinn ever since.

Flannigan has the following characteristics:

PS: 16 MD: 14 AG: 18 MA: 16  
EN: 17 FT: 20 WP: 19 PC: 18  
PB: 17 APA: 11

Flannigan is Life-aspected. He is a Rank 15 Troubadour, playing Flute, Lute, Mandolin and Tambourine. He also sings, composes and recites stories and legends (in several styles), performs mime, acts, is an accomplished mimic, can tell and compose jokes, dances, dresses according to a variety of customs (and is a master of disguise) and is able to amuse small children and semi-intelligent creatures. Flannigan is also a Rank 3 Spy and a Rank 2 Assassin. He is a master with the Rapier (Rank 6), the Main-Gauche (Rank 5) and the Knife (Rank 4). He can also use a Sap at Rank 3.

Kurin has taken a liking to Flannigan and sometimes calls for him to be brought before the company to sing or otherwise offer entertainment. For this reason, Flannigan has not (like Rinn, Bardo and Garston) been deprived of his fine clothes, though the gems have been clipped from the frogs and piping.

#### d. GARSTON THE SCRIVENER

Long Rinn's bookkeeper, Garston derives from noble Dwarvish stock recently fallen on hard times. Though his full blond beard has lacked for treatment in the cellars beneath the Three Cocks, it still retains the delicate shaping and dyeing by which the Dwarves of his kith are known. Nor has his confinement in any way ameliorated the aura of hauteur that surrounds Garston. He has sworn vengeance upon Kurin's folk for demeaning him by stripping him after his capture and tossing him into a cold cell beneath the tavern, and he intends to pursue this vengeance without fail even if he must leave Rinn's service to do so. Garston is especially intent upon doing unthinkable

#### THE HOUSE OF KURIN RULES, PAGE 3

things to Gurchluk, who constantly taunts him concerning his fate, and to his fellow Dwarves in Kurin's band for betraying their own kind.

Garston has the following characteristics:

PS: 17 MD: 16 AG: 15 MA: 13  
EN: 16 FT: 20 WP: 19 PC: 16  
PB: 16 APA: 9

Garston is Moon-aspected. He is a Rank 3 Healer and a Rank 3 Merchant (specializing in Precious Metals). Despite his many years in Rinn's service, he is still a "fey fighter" and practices regularly with the Mace with which he has Rank 2, the Hand Axe with which he has Rank 1 and the Morningstar with which he has Rank 4.

#### e. GIANETTA ARSLIN

What words can communicate the beauty of the fabled Gianetta? Once the mistress of a King (though a small and relatively unimportant one to be sure), Gianetta has for two years been personal scribe and companion to Rinn. Finding herself in a sort of pickle once Rinn's party was captured, fair Gianetta wasted no time in ingratiating herself to the person in Kurin's band who could do her the most good: Kurin. That fact in turn made her less than popular with Kurin's former favorite, Susentir, and there has been a good deal of dissension in the band since Gianetta's capture. Unlike the other prisoners with whom she was taken, the fair lady Arslin is kept sequestered most of the time in a secure room on the second floor just

a few feet from Kurin's own chambers.

Recently, Gianetta has persuaded Kurin to give her the run of the tavern, but Kurin has moderated this freedom by having Rotigar assign one of his trained wolves to accompany her wherever she goes, except into her own or Kurin's chambers. This bit of foresight has kept Gianetta from hatching any really effective plans to free Rinn and the others and escape, but it has not kept her from acquiring a Dagger (a weapon with which she has Rank 3) and a small vial of poison from Florian's room. These she keeps handy on her person in case of trouble (or opportunity).

Gianetta has the following characteristics:

PS: 13 MD: 17 AG: 18 MA: 16  
EN: 16 FT: 20 WP: 18 PC: 16  
PB: 19 APA: 11

Gianetta is Life-aspected. She is a Rank 9 Courtisan and can play the Flute and Mandolin, compose and recite stories and legends, dance, dress appropriately and seductively as the occasion warrants, appear attractive and simulate a wide range of emotions. She is also a Rank 3 Spy and a Rank 5 Assassin. Gianetta has Rank 3 with a Sap.

#### 1. BLACK RUPERT

A member of Kurin's band and formerly a top spy for General Bola of the Confederation, Rupert has had a falling-out with Kurin over Gianetta whom Kurin wanted to keep for himself. Rupert (at the instigation of Susentir) pressed the idea that Gianetta was part of the "spoils" (being of little use for ransom) and should be shared out equally among the captains, if not the men. For being overly energetic and heated in expressing this opinion, Kurin has had Rupert confined in a cell pending disposition of his "case" by the bandit chief. Rupert knows that he is in serious trouble and there is a 40% chance that he will join the party in destroying Kurin's band. There is a 60% chance that he will pretend to do so in order to betray the party to Kurin (in hopes of currying favor and regaining his lost position).

Rupert has the following characteristics:

PS: 18 MD: 18 AG: 17 MA: 10  
EN: 18 FT: 21 WP: 17 PC: 18  
PB: 18 APA: 10

Rupert is Life-aspected. He is a pleasant rogue, though a bit cold-blooded at times, especially in regard to the rich and powerful whom he considers parasites. Prior to becoming a spy (and later a common brigand), Rupert was a famous captain of foot.

Rupert is a Rank 3 Military Scientist, Rank 5 Spy and Rank 2 Assassin, and has Rank 3 with Knife, Rank 4 with Poleaxe, Rank 3 with the Pike and Rank 6 with the Hand-and-a-half Sword which he favors.

#### g. CHUSTAR BRACHIAN

Known as the Knight of the Green Star, Chustar is a doughty fighter (but very minor knight) who fought for Wallershand in the late war. He has been retained by Rinn's family to rescue their Patriarch, but has managed to get himself and his Squire bagged instead. He is a broad-shouldered, bull-necked ruffian whose rough, scarred countenance hides a keen intelligence. He is



also extremely unlucky (which is why he came out of the war with little more than the mail on his back — which has now been appropriated by one of Kurin's men). All D100 dice rolls relating directly to Chustar should be increased/decreased by 1 to Chustar's detriment to reflect his poor karma.

Chustar's has the following characteristics:

**PS:** 18 **MD:** 16 **AG:** 17 **MA:** 10  
**EN:** 19 **FT:** 21 **WP:** 18 **PC:** 16  
**PB:** 14 **APA:** 10

Chustar is Summer Stars-affected. He is a Rank 2 Military Scientist who has Rank 3 with the Hand Axe, Rank 6 with the Broadsword, Rank 3 with the Mace and Rank 2 with the Morningstar.

Chustar will not leave the tavern until he has recovered his mail, shield, horse and, especially, his sword. Once he has regained these items, Chustar will still attempt to free Rinn and destroy Kurin's band, circumstances permitting.

#### h. SQUIRE GROLL

Chustar's Squire is a Gnome of one of the northeastern tribes. He has been Chustar's Squire for 10 years (since the young Brachian went off to fight in the war).

Groll has the following characteristics:

**PS:** 14 **MD:** 13 **AG:** 16 **MA:** 13  
**EN:** 10 **FT:** 18 **WP:** 19 **PC:** 15  
**PB:** 12 **APA:** 10

Groll is Vernal Stars-affected. He is a Rank 3 Healer and a Rank 2 Troubador who plays the Mandolin (badly) and sings (worse). The Squire is fanatically loyal to Chustar both as a result of the bond that has grown between them over the years of shared hardship and because Groll's family honor demands loyalty to the master to whom his parents indentured him in his youth. Whatever Chustar does, Groll will also do as a general course of action. He will not allow himself to be separated from Chustar and will, if Chustar is in mortal danger, interpose his body between Chustar and that danger.

Groll has Rank 2 with the Knife, Rank 4 with the Falchion and Rank 7 with the Sling.

#### i. LORIN ANDERS

Lorin is a beautiful, raven-haired woman whom time has treated kindly. The brigands, however, have not treated her kindly and she has been accidentally scarred by one of them in a knife fight in which she was the prize. Florian has partially healed the scar on her cheek, but is not Healer enough to finish the job. Lorin's gratitude for his kindness in this and other regards has caused her to become Florian's mistress, confidant, and assistant. She would gladly welcome rescue, but would attempt by any means to save Florian if possible. She believes both her son and husband to be dead.

Lorin has the following characteristics:

**PS:** 15 **MD:** 15 **AG:** 16 **MA:** 15  
**EN:** 17 **FT:** 21 **WP:** 17 **PC:** 17  
**PB:** 12 **APA:** 10

Lorin is Vernal Stars-affected. She is a Rank 5 Troubador who plays the Lute, sings, dances, recites and composes stories and legends. She is also a Rank 3 Healer.

#### j. THE SCULLIONS

Gathered from a large number of surrounding farms, towns and villages, the 12 Scullions keep Kurin's house when they are not forced to keep company with the Brigands themselves.

They have the following average characteristics:

**PS:** 15 **MD:** 15 **AG:** 15 **MA:** 12  
**EN:** 17 **FT:** 21 **WP:** 14 **PC:** 13  
**PB:** 14 **APA:** 10

Generally, the Scullions will also be Rank 1 Healers. They will have no weapons skills, but will enthusiastically pitch in to assist their rescuers once they realize that the party means them no harm. However, initially, they will be as frightened of the party as of Kurin's men and may alert the house by screaming if surprised.

### 8. KURIN'S BAND

Kurin's band consist of 14 Brigands, 6 Dwarves, 9 Goblins, 3 Hobgoblins, 10 Harlots and 11 Wolves plus himself, Susentir, Florian, Gorch and the captains, Gurchluk, Anwar and Rotigarr.

#### a. KURIN THE BOLD

Tall, dark of hair with bronzed skin, Kurin is an impressive figure even without a knowledge of his reputation. Once a commander of cavalry for General Bola, Kurin was renowned for hit-and-run raids deep into enemy territory. When the war ended and the captains and their troops were mustered out without thanks (or the back pay owed them), Kurin formed a band of ex-soldiers and cast about for a base from which to operate as a "band of brothers," preying upon the nobles who so misused him and his men. In practice, that noble dream degenerated into common banditry within a few weeks and most of Kurin's victims have been the common folk. Kurin is now so corrupted that he does not see this fact and will argue that he is a defender of the downtrodden against the "fat merchants and the old order."

Kurin has the following characteristics:

**PS:** 19 **MD:** 18 **AG:** 18 **MA:** 17  
**EN:** 20 **FT:** 22 **WP:** 21 **PC:** 20  
**PB:** 17 **APA:** 11

Kurin is Sun-affected. He is a Rank 5 Military Scientist, a Rank 3 Assassin and a Rank 4 Spy and Thief. He has Rank 5 with a Knife, Rank 6 with the Broadsword, Rank 6 with the Great Axe and Rank 5 with the Longbow. If forewarned of danger, Kurin will carry all of these weapons, wear a chain-mail coat, and carry an Improved Buckler. Otherwise, he will wear the lightest of leather armor and carry only a knife.

Kurin is presently smitten with Gianetta to the extent that he has ceased to pay attention to his former mistress, Susentir, who has consequently been sowing dissension in the band; he has jailed one of his captains (Rupert) for opposing his dalliance. Currently, he spends as much time as possible with Gianetta and discipline within the band has become lax as a result of his absence from its affairs.

#### b. OORCH

The Ogre, Gorch, is not terribly bright, but so long as Kurin is around to keep him

under control he is a useful member of the band. Gorch has served for three years as Kurin's personal bodyguard. Their strange friendship dates from a time when Kurin, recently escaped from one of Wallershand's prison cages, stumbled upon Gorch in the act of taking on a Wallershand cavalry patrol single-handedly. Working on the theory that "mine enemy's enemy is my friend," Kurin came to Gorch's aid. A simple-minded (but ruthlessly practical) gratitude has bound them together since that adventure.

Gorch has the following characteristics:

**PS:** 29 **MD:** 12 **AG:** 10 **MA:** 10  
**EN:** 23 **FT:** 30 **WP:** 18 **PC:** 13  
**PB:** 6 **APA:** 9

Gorch is Moon-affected. He has Rank 1 with a Shortsword (which he uses in lieu of a Knife), Rank 3 with a Hand Axe and Rank 3 with a Giant Club. He carries these three weapons wherever he goes. Gorch wears leather armor and habitually carries a large Kite Shield about with him.

#### c. SUSENTIR

A large, big-boned woman, Susentir survived among the camp followers of Bola's army because of her size, her toughness and her quickness with a knife. She has been Kurin's woman for the last 18 months...at least until the arrival of Gianetta. Susentir bitterly hates Gianetta and would destroy her, except that Kurin has made it clear that he would kill Susentir in that event.

Susentir has the following characteristics:

**PS:** 16 **MD:** 16 **AG:** 18 **MA:** 15  
**EN:** 17 **FT:** 21 **WP:** 18 **PC:** 16  
**PB:** 17 **APA:** 11

Susentir is Moon-affected. She is a Rank 3 Healer and a Rank 2 Astrologer. Susentir also has Rank 5 with the Knife (which she is never without) and Rank 3 with the Dagger. She never wears armor of any type, though she often wears men's clothing and frequently rides on raids (at which time she carries a Shortsword and Buckler).

#### d. FLORIAN LISHINGARD

Until recently, Florian was Court Magician to a minor Baron on the northwest border of the Confederation, but decided months earlier to travel south to the Five Sisters in search of a better position with a more important master. He never made it. Instead, he was taken by Rotigarr in a free-lance raid and turned over to Kurin who "convinced" him to become a guest of the band and perhaps provide some assistance to them in their "small work" on behalf of mankind.

Realizing that Kurin was a borderline psychotic by this point in his life, Florian felt it incumbent upon himself to agree to the chief's proposal (at least temporarily). Since then, the fortunes of the band have prospered due to Florian's abilities. His illusions have been used to trap unwary travellers and to protect the house against intruders. Florian does Kurin's bidding more or less willingly at the moment, but his generally kindly nature rebels at the cruel things he is often forced to witness. He would like to escape, but has not had what he considers a really good opportunity to do so.



Florian has the following characteristics:

**PS: 13 MD: 17 AG: 16 MA: 18**  
**EN: 16 FT: 20 WP: 19 PC: 18**  
**PB: 15 APA: 10**

Florian is Moon-aspected. He is a master of simple illusions and has the ability to cast combined illusions of all types. He knows all Talents, General Knowledge Spells and General Knowledge Rituals for his College. Florian has the following Ranks: T-1(2), G-1(2), G-2(10), G-3(8), G-4(4), G-5(12), Q-1(15). Florian also is a Rank 5 Alchemist (specializing in Potions), a Rank 6 Mechanician and a Rank 4 Healer. He has Rank 1 with the Dagger and carries a gilded Dagger with him wherever he goes (albeit hidden under his robes).

#### e. ANWAR THE RAT

Anwar is a thoroughly despicable Dwarf who has long preyed upon his own kind. After being driven out of the Delving due to his criminal activities, Anwar joined Bola as a Spy and Assassin, later throwing in his lot with Kurin in exchange for a captaincy in Kurin's band.

Anwar's has the following characteristics:

**PS: 19 MD: 21 AG: 20 MA: 8**  
**EN: 21 FT: 22 WP: 15 PC: 16**  
**PB: 10 APA: 10**

Anwar is Winter Stars-aspected. He is a Rank 1 Military Scientist, a Rank 3 Spy, a Rank 4 Thief and a Rank 6 Assassin. He has Rank 2 with the Sap, Rank 5 with the Knife, Rank 4 with the Dagger, Rank 3 with the Hand Axe, Rank 6 with the Great Axe and Rank 3 with the Improved Buckler (used as a weapon). He habitually wears leather armor and carries all of his weapons except his Great Axe and his Improved Buckler with him. If alerted to danger he will carry these weapons as well.

#### f. ROTIGAR

Rotigar is something of a mystery to the others in the band. Half-elf and half-human, he has never made the adjustment to either society and has chosen to live apart from other men in forests and hills. He has loose ties with the others in the group and seldom speaks to anyone except Kurin. Rotigar also raises wolves and never goes anywhere unaccompanied by his "gray friends" as he calls them. For some reason, Rotigar despises his own kind (Elves) with a hatred usually reserved for a love turned sour. While not normally excessively cruel, his usual ruthlessness gives way to diabolical sadism in the presence of Elves.

Rotigar has the following characteristics:

**PS: 20 MD: 23 AG: 24 MA: 17**  
**EN: 22 FT: 22 WP: 18 PC: 24**  
**PB: 12 APA: 12**

Rotigar's fine features and golden hair would make his face extremely handsome except for the brooding coldness that ever sits on his brow. He is Death-aspected. Rotigar is a Rank 8 Ranger specializing in Woods, a Rank 8 Beast Master specializing in Small Land Mammals and Humanoids (and using cruelty in his training) and a Rank 2

Assassin. He has Rank 2 with the Sap, Rank 4 with the Knife, Rank 2 with the Dagger, Rank 5 with the Broadsword and the Mace and Rank 7 with the Great Bow. He wears leather armor under a heavy cloak wherever he goes and usually carries a Knife, three or four Daggers (for throwing) and a Broadsword. If alerted to danger, he will also carry his Great Bow and (possibly) a Mace. Rotigar will always be accompanied by one or more of his Wolves.

#### g. GURCHLUK

A Hobgoblin of the Urdin, Gurchluk is an aged veteran of 20 years of raiding and war. He is also overly fond of the winecup and becomes quarrelsome when drunk (also losing 2 from MD, 3 from PC and 2 from AG). Kurin uses Gurchluk to keep the other Hobgoblins and the Goblins in his cellars in line and to act as turnkey for his improvised prison in the cellar ladder. Gurchluk is wary and suspicious of everyone and everything and so is especially good at this job.

Gurchluk has the following characteristics:

**EN: 21 MD: 14 AG: 15 MA: 12**  
**PS: 16 FT: 20 WP: 12 PC: 16**  
**PB: 6 APA: 10**

Gurchluk is Moon-aspected. He is a Rank 3 Thief and a Rank 5 Assassin. He has Rank 2 with the Sap, Rank 4 with both Knife and Dagger, Rank 3 with Mace and Rank 5 with Battle Axe. He usually wears light leather armor indoors, but will wear a coat of chainmail if alerted to danger. If alerted, he will also carry an Improved Buckler, Knife, Mace, Battleaxe and, possibly, a Dagger. Otherwise, he will only have his Knife and a Mace handy. There is an 80% chance that Gurchluk will be drunk at any given moment.

#### h. THE BRIGANDS

There are 14 Brigands under Kurin's command. They will, on average have the following characteristics:

**PS: 16 MD: 17 AG: 17 MA: 13**  
**EN: 18 FT: 21 WP: 14 PC: 14**  
**PB: 12 APA: 10**

Generally, all Brigands will be Rank 2 Thieves. They will be armed with a Knife (with which they will have Rank 2), a Dagger (with which they will have Rank 1), a Broadsword (with which they will have Rank 3)

and, if alerted, with a Spear (Rank 2) or Horsebow (Rank 3). Alerted Brigands will usually carry a Buckler or Improved Buckler. All Brigands will wear leather armor at all times unless asleep in bed.

#### i. THE HARLOTS

There are 10 Harlots in the tavern, former camp followers in Bola's army who have joined Kurin and his men. Though not trained warriors, they will fight as hard as Kurin, himself, against intruders. Their average characteristics are as follows:

**PS: 13 MD: 16 AG: 16 MA: 12**  
**EN: 15 FT: 20 WP: 14 PC: 12**  
**PB: 15 APA: 10**

Each Harlot will be a Healer (Rank 2) and have Rank 3 with a Knife (always carried on their person).

#### j. THE DWARVES

There are 6 Dwarves in Kurin's band. They have the following characteristics:

**PB: 19 MD: 16 AG: 17 MA: 11**  
**EN: 19 FT: 21 WP: 16 PC: 16**  
**PB: 13 APA: 10**

The Dwarves will be Rank 1 Thieves and be armed with Shortwords (Rank 2) at all times. If alerted, they will also carry either a Mattock (Rank 3), Battleaxe (Rank 4) or Morningstar (Rank 3). Except when asleep in their beds, the Dwarves will always wear chainmail.

#### k. THE GOBLINS

There are 9 Goblin attached to the band. They have the following characteristics:

**PS: 12 MD: 11 AG: 12 MA: 8**  
**EN: 8 FT: 18 WP: 10 PC: 12**  
**PB: 9 APA: 8**

Goblins will be Rank 1 Thieves and will have Rank 3 with Knife, Rank 5 with Falchion and Rank 4 with Handaxe. They will wear chainmail. Even when asleep in their beds, these weapons will be close to hand and they will not shed their mail.

#### l. THE HOBGOBLINS

There are 3 Hobgoblins in the band with the following characteristics:

**PS: 20 MD: 15 AG: 14 MA: 10**  
**EN: 15 FT: 20 WP: 11 PC: 15**  
**PB: 8 APA: 10**



GURCHLUK



# THE HOUSE OF KURIN

## Maps 1, 2, 3

### Key to Floorplans

- ~ Main Wall
- ~ Partition Wall
- ~ Stair
- ~ Window
- ~ Barred Window
- ~ Door
- ~ Double Door
- ~ Curtain
- ~ Low Wall/Rising
- ~ Fireplace
- ~ Trapdoor: Floor
- ~ Trapdoor: Ceiling
- ~ Trapdoor: Ceiling (Hidden)
- ~ Trapdoor: Floor (Hidden)
- ~ Hedge
- ~ Fountain
- ~ Birch
- ~ Statue
- ~ Pillar
- ~ Iron Barred Fence with Gate
- ~ Stairs Up (+ direction of rise)
- ~ Stairs Down (- direction of fall)
- ~ Hay Bales
- ~ Old Tools
- ~ Wine and Beer Tuns
- ~ Cell Door
- ~ Secret Door

### MAP 2: The Second Floor

### MAP 3: The Cellar

### MAP 1: The Ground Floor



The Hobgoblins will be Rank 1 Thieves and will have Rank 3 with Knife, Rank 1 with Dagger, Rank 5 with Arbalist and Rank 4 with Morningstar. Hobgoblins will wear chainmail at all times and will always be armed with both Dagger and Knife and with either a Morningstar or an Arbalist.

#### m. THE WOLVES

There are 11 Wolves in Kurin's band under the control of Rotlgar. The Goblins often ride them on raids and one is always with Rotlgar while another always accompanies Gianetta. They have the following characteristics:

PS: 12 MD: 9 AG: 19 MA: 0  
EN: 20 FT: 22 WP: 20 PC: 22  
PB: 9 APA: 11

## V. THE TAVERN

The Three Cocks consists of two floors and a partial cellar. It is built around a central courtyard to which access to the outside may be had by means of a pair of barred iron gates in the east and west sides of the building. A Ward is set on the place and regularly renewed. The Ward is triggered by any sentient being crossing it and releases a Rank 15 Illusory Fog (Q-1 of the College of Illusions) around the tavern. Similar magical spells are cast over all doors and windows leading to the outside world so that any attempt to cross a threshold from the outside will result in illusory noises and the appearance of illusory fighters to delay the intruders until Kurin's men arrive. These illusions (unlike the fog) are not triggered by one of Kurin's band crossing the threshold. Since Florian has no knowledge of the escape tunnel in the cellar, that entrance is not warded like the others.

## 9. THE GROUND FLOOR

**101: The Common Room of the tavern.** It has two huge fireplaces, 20 heavy round oak tables (with 4 chairs per table) and a sideboard by each of the stairwells (A&B). Huge square pillars support the 30 foot ceiling and a clearstory window overlooks each door and the center of the room from the north wall. The room is dominated by a balcony against the south wall which is partially affixed to the pillars along that wall. If it is evening, there is an 80% chance that almost all of the band (about 40 characters and two wolves) will be present along with most of the Scullions and that dinner will be in progress.

**102-103: Two identical storage closets** containing table linens and service.

**104: The kitchen.** There are two hearths at each end of the room and the walls are lined with shelves containing crockery, utensils and open tins of flour, pickles and the like. There are two tables near each hearth used for preparing food. Racks of knives and spoons hang over each table.

**106-113: Bedrooms,** each containing D-3 Brigands and D-4 Harlots. The rooms will contain an appropriate number of beds and four or five large chests containing loose

clothing and jewelry, coins, pretty weapons and other treasure with a total value of D x 500 silver pennies.

#### 106-108-114: Empty clothes closets

**110-118: Barracks rooms** (used as common sleeping rooms). 110 will be used to house the Scullions and there will normally be D+3 Scullions inside unless they are encountered elsewhere. The room will contain no chests, clothing or other features. A single row of 7 two-tiered benches will sit against the east wall and a row of pegs will occupy the west wall. 118 will be identical except that D-4 Harlots will normally be present and there will be a chest or dresser for each of 10 possible occupants. These will contain clothing and D x 200 silver pennies worth of jewelry.

**111-112: Main hallways.** There will usually be a guard stationed in 111 just outside the door of 110.

**109-117: Two storage closets** containing bed linens.

**107: Bedroom of Anwar the Ret.** There is an 80% chance that Anwar will be present during the day and a 20% chance at night. If Anwar is present, there is a 90% chance that he will be accompanied by a Harlot. The room, itself, contains a bed, loose armor and weapons, soiled clothing in great heaps and a locked chest with a Rank 6 poisoned needle trap in the lock. The chest is filled with treasure worth D x 2000 Silver Pennies.

**115: Bedroom** containing 3 Dwarves and a Harlot. There are three beds in the room and half a dozen chests and trunks scattered about. The chests are mostly full of clothes (especially fine silks) and furs but do contain D x 100 silver pennies in coppers.

**116: A clothes closet** (kept locked). It contains some discarded clothing and a broken chair. Beneath the clothing is a small casket containing D100 x 50 Silver Pennies. It is locked but not trapped. In the floor of the closet is a secret trap door (of which Buchlar is aware) leading into 303.

**119: The main courtyard.** Stairs at D and E lead to the second floor. The cobbled yard is dominated, however, by a fountain in the center and by a huge marble statue of General Walkershand who once slept here.

**120: The stable.** Stalls 1A-1G and 1-X contain Palfreys (with average characteristics for that type of riding animal). There are a pair of Mules (with average characteristics for their type) in Y and Z and a magnificent Warhorse with maximum characteristics for that breed in H. The Warhorse belongs to Chustar. Stalls 1AA-1JH contain Ponies (again maximum characteristics for their type). Stairs at L and M lead upstairs as does the series of trapdoors at G. A small heavy oak door (barred and locked) leads outside.

**121: The tackroom.** Contains about 40 saddles, bridles and other similar items.

## 10. THE SECOND FLOOR

**201: Balcony** overlooking the Common Room. Lined with cheap plaster statues of nobles most of which have been defaced.

**202: A short hallway** crowded with broken or disused furniture of all types.

**203: Kurin's bedroom.** There is a 90% chance that he will be there during the day and a 70% chance that he will be there at night. He will almost always be accompanied by Gianetta. The room contains a huge canopy bed, elaborately carved desk, chairs and bureaus and an ornate fireplace of onyx. A variety of clothes and weapons will be scattered about along with books and scrolls. A small chest in one corner will contain Kurin's share of the last three month's loot worth D100 x 200 silver pennies.

**204-206-208: Clothes closet** containing wearing apparel appropriate to the occupant of the attached bedroom.

**207: Rupert's Bedroom.** The room will be unoccupied. It contains a canopy bed, a desk, a bureau filled with clothes, and several chests full of boots, clothing and armor appropriate to Rupert. There will be a stack of weapons in one corner of the room. No treasure will be found.

**208: Susestr's Bedroom.** Will be more heavily furnished than most (canopy bed, pair of bureaus, dressing table, chairs, eating table and chairs, chests of clothes). There is a 95% chance that Susestr will be here during the day and an 80% chance that she will be here at night. One of the chests will contain several bags of gold and silver coins worth D100 x 100 silver pennies and a bag of gems worth D100 x 500 silver pennies.

**209: A bedroom** containing 3 Dwarves and 2 Scullions. There will be beds, two bureaus, four chests of clothes and armor, and a chest of weapons.

**210: A clothes closet.** The door will be kept locked. The closet will contain a small locked casket filled with D x 400 silver pennies worth of coins.

**211-223: A bedroom** containing D-1 Brigands and 2 Harlots. Furniture and other contents will be the same as for 105 and 113

**212-214: Empty clothes closet.**

**213: Gorch's Bedroom.** The room will contain only a huge pile of filthy rags and furs in the middle of the floor. There is a 70% chance that Gorch will be present (regardless of the time).

**215: Gianetta's Bedroom.** Contains furniture similar to that in Susestr's room. If not with Kurin, Gianetta will be present 80% of the time (day or night).

**216-218: Clothes closets** containing clothing appropriate to the occupants of the adjoining bedrooms.

**219-220: Hallways.**

**221: Florian and Lorin's Bedroom.** Contains a small number of magic scrolls, a few poisons and poisons of low Rank and a small chest of coins (D x 300 silver pennies worth) in addition to a bed, bureaus, chests of boots and clothing, and a desk and dressing table. There is a 90% chance that Florian and Lorin will be present if not previously discovered.

**222: Balcony over Common Room.**

**223: Loft over stable.** Contains a stack of hay bales, a pile of mowing and reaping tools and a sturdy block and tackle over the trap door at G.

**228-229: Unoccupied rooms** full of disused furniture.



**224-226: Empty closets.**

**226: Rotiger's Bedroom.** There is a 70% chance that Rotiger will be found in this room if not encountered elsewhere. He will be accompanied by 10 Wolves. If Rotiger is not in this room, there is a 50% chance that D+4 Wolves (9 maximum) will still be present. The room will contain a massive pile of old clothing and furs which both Rotiger and the Wolves will be using as bedding and a scattering of chests full of armor, weapons and tools (and some clothes). There will be a modest amount of treasure (D×200 Silver Pennies) in coins scattered among the chests.

**227: A long-forgotten secret store room** cunningly concealed as part of a brick wall.

**11. THE CELLAR**

The Cellar is used by Kurin to store food supplies (its original use) and to hold prisoners. It is also the preferred domain of the Goblins and Hobgoblins in the band.

**301: The Root Cellar.** There is a 5% chance that D10 rats will be present. The trapdoor at S leads into a long-forgotten escape tunnel which Buchlar intends to employ to breach Kurin's magical defenses.

**302: A smokehouse and meat hanger.** Now disused and full of broken furniture, tools and old clothing.

**303: A bolthole** in time of need. A trapdoor leads up into the closet at 116. All 9 Goblins and 3 Hobgoblins will be present 90% of cases. In 10% of cases, D-2 Goblins and D-3 Hobgoblins will be absent. All will be heavily armed. The floor will be strewn with rushes and rags as bedding and there will be D×200 Silver Pennies worth of treasure present.

**306: The wine cellar.** Contains 2 great tuns of wine and 2 of ale. Also scattered about are a score of beer barrels.

**305: Gurchluk's Alcove.** A small, curtained-off area where Gurchluk makes his home. The room contains a pallette of rags and a stack of weapons in one corner. Beneath the rags is a small bag of gems (worth D×500 Silver Pennies).

**307: A tunnel** carved out of the bedrock. Leading off of it are 11 small cells (also carved out of the bedrock) designed as storage rooms for the tavern above. This ladder is almost empty now and Kurin uses many of the cells to contain his prisoners. They are billeted as follows: 309 contains Chustar Brachian; 310 contains Squire Groll; 313 contains Garston; 314 contains Flannigan; 315 contains Bardo; 316 contains Rinn; 317 contains Rupert; 308 and 318 are empty; 311 contains 40 sacks of corn and grain; 312 contains three dozen huge crocks which contain

weapons (including all types of swords, knives, axes, maces, picks, clubs, and polearms). There are also several crossbows and arbalests, a pair of slings and all types of missiles for use in such weapons. One of the crocks will contain some leather armor and half a dozen mail shirts.

**VI. RUNNING THE ADVENTURE**

In running *The House of Kurin*, the GM should assume that once inside the house, the party is always in extreme danger and should make an Encounter Check every 15 minutes by rolling on the Tavern Encounter Table (12). The type of character opposite the number rolled (if any) is the type encountered, and the number before the type is added to a D10 die roll to determine the number encountered. Numbers less than 1 are treated as 1. Numbers greater than the greatest number of a type of NPC or monster that can be encountered (i.e., that are present in the building) are treated as the greatest number that can be encountered. Note that the GM must keep track of how many of each type of character have been encountered so that the party does not face more foes of each type than the designer intended. Also note that it is possible to meet fewer foes of a type than intended. This possibility is intentional and is predicated on the assumption that some of the band may well be out on a raid during the adventure.

A Special Encounter Check should be made whenever the party causes any loud disturbance and one Encounter Check should be made at the end of each Round of combat (which is certainly going to alert the occupants of the tavern that something is afoot). Once any captain appears (Kurin, Gurchluk, Anwar or Rotiger) during a melee or whenever anyone attached to the band escapes from the melee, the GM should make the assumption (except in extraordinary circumstances) that the entire house is aroused and should add 30 to all Encounter Checks and make such other alterations as he may feel appropriate to reflect the alerting of Kurin's folk.

If all of the prisoners have been found, all of the rooms have been examined and there have been no random encounters for 10 straight encounter Checks, the adventure is over and the tavern is considered clear of occupants. A new adventure may be run predicated on the theory that any of Kurin's band not destroyed were on a raid and will return at a later time.

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**12. TAVERN ENCOUNTER TABLE**

DICE	Day Cellar	Day Ground	Day Second	Night Cellar	Night Ground	Night Second
01-10	-	-	-	-	-	-
11-15	-	- 8 Scullion	-	-	-	-
16-20	-	- 7 Scullion	-	-	-	-
21-25	-	- 6 Scullion	-	-	-	-
26-30	-	- 5 Scullion	-	-	-	-
31-35	-	- 4 Scullion	-	-	- 8 Scullion	-
36-40	-	- 3 Scullion	-	-	- 6 Scullion	-
41-45	-	- 2 Scullion	-	-	- 5 Scullion	-
46-50	-	- 1 Scullion	-	-	- 8 Harlot	-
51-55	-	Lorin	-	-	- 6 Harlot	-
56-60	-	Lorin	-	-	- 6 Brigand	-
61-65	-	- 9 Brigand	-	-	- 3 Brigand	-
66-70	-	- 7 Brigand	-	-	Anwar	-
71-75	-	- 5 Brigand	-	- 8 Scullion	Kurin	- 8 Brigand
76-80	-	- 3 Brigand	- 8 Scullion	- 8 Goblin	Susentir	Susentir
81-83	-	Kurin	- 6 Scullion	- 5 Goblin	Gorch	Gorch
84-86	-	Florian	Florian	- 3 Goblin	Florian	Florian
87-89	- 8 Scullion	Anwar	Kurin	Gurchluk	Gurchluk	Kurin
90-91	- 8 Brigand	Gorch	Gorch	- 6 Brigand	- 5 Goblin	- 7 Brigand
92-93	- 5 Goblin	- 8 Harlot	- 8 Harlot	- 6 Scullion	- 3 Goblin	- 6 Brigand
94-95	- 3 Goblin	- 8 Dwarf	- 8 Dwarf	- 1 Goblin	- 8 Dwarf	- 8 Harlot
96-97	- 1 Goblin	- 1 Brigand	- 6 Brigand	- 8 Hobgob	- 7 Dwarf	- 8 Dwarf
98	- 9 Hobgob	Susentir	Susentir	- 5 Brigand	- 8 Hobgob	Anwar
99	Gurchluk	Rotiger*	Anwar	- 7 Hobgob	Rotiger*	Rotiger*
100	Gurchluk	Glanetta*	Glanetta*	Gurchluk	Glanetta*	Glanetta*

\*Plus one Wolf. †Crautur: A number of the given creature appears that is equal to a roll on D10 plus the number given.



# Facts for Fantasy

Edited by Susan Shwartz, Ph.D.

## The Zaratán

Just as the Anglo-Saxons believed that a great trap for sailors was the Fastitoclón, the beast that resembled an island until it was awakened by cooking fires on its back that caused it to dive and take down the men camping on it, similarly Moslem zoologists described the zaratán.

According to al-Jahiz, a 9th Century naturalist, sailors have occasionally landed on sea islands, attracted by wooded valleys and crevices in the rock. They kindled fires and, once the fires' heat touched the zaratán's spine, the beast sunk, carrying men and plants with him. Al-Jahiz adds, however, that he has never met anyone who has seen one; he considers the idea bolder than fiction.

The 13th Century Persian writer al-Qazwini writes in his *Wonders of Creation* of a giant sea turtle covered with green plants that sinks as soon as a bonfire is built on it.

The *Navigation of St. Brendan* calls the zaratán a "greta fische named Jasconye" which attempts, like the worm ouroboros, to put its tail in its mouth.

*The Book of Imaginary Beings*,  
Jorge Luis Borges, E.P. Dutton and Co.

## The Farther Shores

Herodotus writes of the Pharaoh Necho (610-594 B.C.) who fitted out an expedition to circumnavigate Africa by sailing clockwise from the Red Sea around the continent, returning to Egypt after passing through the Strait of Gibraltar. He entrusted it to the Phoenicians, who were accounted the best sailors of their day. According to Herodotus, the voyage took years. Each autumn, the Phoenicians landed, planted grain, reaped the harvest and, freshly provisioned, went on around Africa, returning finally to Egypt after three years.

Commenting on Herodotus' account is Ptolemy, another ancient historian and an African explorer himself. Such a trip, he says, might have been possible, though he doubts that Necho's expedition of Phoenicians completed it. What makes the story convincing, however, is Herodotus' disbelief that as the Phoenicians sailed they had the sun on the right side — that is, to the north of them as they sailed southwest and west.

Herodotus also tells of the second expedition to attempt to circumnavigate Africa. This voyage resulted from a scandal at the court of Xerxes of Persia (485-465 B.C.), whom the Greeks defeated at the battle of Salamis. His cousin Sataspes had raped one of the court ladies and was sentenced to be impaled. His mother, however, suggested he be sent on a trip around Africa, which Xerxes thought would probably amount to the same death sentence. So Sataspes took ship from Egypt to the Strait of Gibraltar, sailed for many months, and

finally returned to Xerxes, acknowledging failure. Xerxes promptly had him impaled.

The only other attempt to sail around Africa during ancient times was made by the Carthaginians, whose voyage is thought to have inspired Xerxes. The commander of the expedition, a man named Hanno, had his report inscribed in bronze; a copy has survived. Hanno set sail with sixty fifty-oared vessels and thirty thousand men and women. Even allowing for exaggeration, this was an enormous fleet designed more for colonization than exploration. Though he saw jungles, fought gorillas, and noted many mountains, he got no further than the Cameroons — and for two thousand years no one sailed any further around Africa than he. The colonies he founded lasted until the Roman destruction of Carthage.

The next attempt past Gibraltar was made in the end of the Fourth Century B.C. by a man named Pytheas of Marseilles. During his journey, he determined the true position of the polestar, calculated the latitude of his home town, and noticed — first of all explorers — the connection between the moon and the tides. His goal was to sail around Spain to Britain, which he was the first to name. He circumnavigated Britain, putting in at Land's End, Kent, and the northernmost point of Scotland before he sailed to a place he called Thule — probably Norway, where he observed fog, icebergs, and almost perpetual daylight. At Elbe, he turned back. When he landed again at Marseilles, he had covered between 7,000 and 7,500 miles, a journey as long as Columbus' first voyage.

The first man who successfully circumnavigated Africa, however, was Vasco de Gama in the fifteenth century.

*The Ancient Mariners*,  
Lionel Casson, Minerva Press

## Lady of Mercia

The eldest child of King Alfred the Great was a daughter, Aethelflaed. She married the ruler of Mercia, one of the seven Anglo-Saxon kingdoms, in the 880's and ruled Mercia for her husband until he died in 911 and for seven years thereafter. Efficient at resisting Viking invasion, Aethelflaed cooperated with her brother Edward, the king of Essex, and they built a chain of ten fortresses in the English midlands. She also captured Viking centers at Derby and Leicester. In the north, she constructed forts at Chester that were intended to control the Irish-Norwegian immigrants who occupied parts of Wales, Cumberland, and Lancashire. She not only organized the English against Vikings but also entered into treaties with the Britons, Picts, and Scots. She is described as directing a battle against the Scandinavian leader Ragnald, and once she sent an army into Wales to avenge the killing of an abbot.

*Life in Anglo-Saxon England*,  
R.I. Page, G.P. Putnam's Sons

## Seafire

The French and Spanish living on the Mediterranean have long called the fire that flickers on weapons and masts at sea St. Helme's Fire. The Italians called it the fire of St. Peter and St. Nicholas, and in *Moby Dick*, Captain Ahab calls it St. Elmo's Fire. But it also has more names and a whole set

of superstitions which interpret its appearance. According to the ancients, it could appear with one of two aspects. If it came as a single flame, it was supposed to represent Helena, the sister of the twins Castor and Pollux, and it brought ill luck. Perhaps the most conspicuous example of this bad luck was the Trojan War. When it came as a double flame, however, it was thought to represent Castor and Pollux, a very good omen.

Other people claimed that this fire never appeared except after a tempest and led people to suicide by drowning. The Sixteenth Century explorer Hakluyt reports an incident after a tempest on board ship when St. Elmo's fire appeared on the mainmast and mainmast and for three hours flew from mast to mast.

When such a fire appeared on land, it was called the will-of-the-wisp and was regarded with fear, since it led men astray. Philosophers thought of it as the exhalation of clouds; common people frequently mistook it for dragons, as in the Anglo-Saxon Chronicle. It is entirely possible that today the same will-of-the-wisp is considered by many to be UFO's.

*Folk-Lore of Shakespeare*  
Rev. T.F. Threlton Dyer, Dover Press.  
(among other sources)

## Mistletoe

The favorite plant of office Christmas parties, mistletoe, has a long history as something magical and sacred. In Book VI of the *Aeneid*, a mistletoe bough was the golden bough which Aeneas broke off as his passport into the underworld.

It was widely believed to be a symbol of the sun, an aphrodisiac, or a protector against disease and poison. Even its parasitism on the oak tree was mythologized; mistletoe generally was thought to appear in a flash of lightning.

It was particularly sacred to Celtic Druids. On the sixth night of the moon, white-robed Druids cut the mistletoe with a golden sickle, caught it in a white cloth, and never let it touch the ground. Along with two white bulls, it was offered as a symbol of peace and prosperity to the gods, and pieces of it were hung above the doors as a signal that old feuds were forgotten.

Celts and Scandinavians still pluck mistletoe at midsummer, so it is possible that it was once associated with that Festival just as it is now associated with Christmas.

The kisses exchanged under the mistletoe possibly started out as kisses of peace which turned sexual as the custom of kissing between men vanished. However, mythographers have perpetrated some especially fanciful speculations concerning the sexual nature of the mistletoe. According to Sir J.G. Frazer, author of the *Golden Bough*, the kissing under the mistletoe was a reminder of the sort of conduct allowable during the Roman Saturnalia — literally anything. The author of *The White Goddess*, Robert Graves (who tends to *outré* interpretations), regards the cutting of the mistletoe as symbolizing the emasculation of the old year — or old king — by the new. For him, the cutting of mistletoe from the oak represents Zeus' struggle with his father Cronus. Only after the mistletoe is cut, he says, can the tree be cut — thus, symbolical-



ly, slaying the old king.

A sixteenth Century herbalist thought that mistletoe was magically generated by bird-dung.

Whatever strange interpretations are placed upon the mistletoe, there is no denying that hanging mistletoe at Christmas is a survival of pagan New Year's ritual, and that people will still laugh when they see it — or get caught under it.

*The Book of Christmas Folklore.*  
Tristram P. Coffin, A Continuum Book.

## The Mummy

The Egyptian undertakers were a special guild which rarely wrote down their professional secrets. The word *mummy*, for example, reflects the many misconceptions people have had about Egyptian funeral rites. It is derived from the Arabic word *mumiyah*, or bitumen. Arabs believed that mummies, once they were unwrapped, looked blackish because they had been immersed in bitumen.

The earliest mummies were created naturally by burial in a shallow pit grave; the bodies were kept in perfect preservation by the warm dry sand. But later, a desire to avoid the robbers and night-prowling animals desecrating the bodies led the Egyptians to build pyramids and the benchlike structures called mastabas. But hiding bodies away in stonework meant that the bodies would decompose; the art of mummification was developed to deal with this difficulty.

The invention of embalming was attributed to Isis, who was so expert at it that she not only preserved the remains of Osiris, her murdered husband, but conceived Horus, their son, by him.

At first mummification was a prerogative of royalty, but by the times of the Ptolemies, poorer people too could have their relatives mummified. The process was lengthy and complicated. During mummification, the brains, entrails, and other organs were removed from the body and placed in canopic, or funerary jars watched over by the four sons of Horus. Only the heart, as the seat of intellect and emotions, was replaced in the body. The rest of the body was packed with rolls of linen and aromatic spices, then dried by immersion in natron for at least seventy days. After the drying, the body was anointed with cinnamon and myrrh, then wrapped in strips of linen saturated with gum. Scarabs and other fetishes were hidden in the wrapping, along with religious texts. The mummy of King Tutankhamon was wrapped in sixteen layers of linen.

In the most elaborate embalming procedures, great attention was paid to preserving the appearance of life with artificial eyes and nails. Finally, however, embalmers concentrated more on the appearance than the preservation of the body, and the art of mummification died — or dried — out.

*Ancient Egypt: Its Culture and History*  
J.E. Manchip White, Dover Books

## How to Handle a Woman

Although English common law during the Middle Ages did not grant husband and wife community property and, in fact, made a husband the guardian of his wife's proper-

ty, Englishwomen after the Norman Conquest were not totally without property rights. Magna Carta in 1215 had established that a widow must receive her dowry and a place to live; thereafter, medieval wills established provisions for widows to gain their own property and maintenance separate from the husband's other heirs.

From the standpoint of owning property, the best times in a woman's life were before she was married and after she was widowed. At such times she had full control over her own lands and goods. But the idea of male guardianship of property was never strictly enforced during the Middle Ages. Husbands frequently bequeathed large amounts of property to their wives; wives chose executors and willed their own property as they wished. And since many married women carried on trades in their homes, they frequently had property to dispose of.

So the idea of common law's reducing a wife to childlike dependence upon her husband for everything was more fantasy than reality. The Paston Letters, an impressive and lengthy correspondence within a prosperous 15th Century family, describe how the women of the house bargained for leases, spent their own money, or sold land.

Practicality, and not high romance, was the hallmark of most medieval marriages. Let one medieval wife have the last word on the subject: "If you want to be a good wife, pay your tithes, care for the poor, give freely, don't gab about town or get drunk on your clothing money, or at least don't get drunk often. Pay your people their wages promptly and be generous. Be hospitable, but don't ruin your husband with extravagance, especially if he's poorly off. When your daughters are born, begin to collect things for their marriages."

*An Age of Ambition: English Society in the Late Middle Ages.*  
F.R.H. Du Boulay, Viking Press

## William the Marshal

William, the landless knight who rose to be marshal of England and guardian to King John's son, Henry III, was long thought to be the perfect knight. One of the qualities that a knight was supposed to possess was generosity, and William possessed this in abundance. In an old French rhymed biography, the story is told that William was fully armed for a tournament when a young herald approached him, asking for a gift. Immediately, William the Marshal leapt on his horse, rode at the first knight approaching from the opposing side, and conquered him. By the laws of knightly tournaments, the vanquished knight's horse and armor belonged to the victor. William took the knight's horse and gave it to the herald.

*French Chivalry*  
Sidney Painter, Cornell Univ. Press

## The Phoenix

The Egyptians called the Phoenix the *Beni* bird, and regarded it as one of the earliest form of the High God. When light emerged out of darkness, it appeared in the breath of the *Beni* bird. This cry, as the bird poised on some perch above the Abyss, was the Word which allowed the divine mind to create order out of chaos.

Once the Phoenix spoke, it instituted the chronological cycles that the Egyptians believed were divinely appointed: the day, the ten-day week, the month, the year — and longer intervals of 30, 400, or 1460 years, determined by the conjunctions of the sun, moon, stars and the yearly Nile floods. So the Phoenix became the patron of time as well as creation, and its temple at Heliopolis became the place where Egyptians calculated and regulated their calendar. Since it predicts each cycle, it is thought to anticipate good news.

Egyptians during the Middle Kingdom period called the Phoenix or *Beni* bird the soul of Osiris, the god who is slain, cut in pieces, and brought back to life every year. By a similar mythological transformation, medieval Christians — thousands of years later — regarded the Phoenix as a symbol of Christ's resurrection.

The account of the Phoenix who appears every five hundred years after the death of its parent, which it encases in myrrh, comes — as do so many other misconceptions — from Herodotus. The story of the Phoenix cremating itself is of much later origin.

*Myth and Symbol in Ancient Egypt.*  
R.T. Rundle Clark, Thames and Hudson

## Silk

Constantinople was one of the most important trading and manufacturing cities during the Middle Ages. Its silks and brocades were especially fine. Like the Tyrians before them, the people of Constantinople reserved the purple dye made from murex shells for Imperial use in ceremonial garments. In a few rare instances, such garments would be sent as gifts to foreign courts; generally, however, the Imperial family considered itself too much above other rulers to allow them to wear purple too. Constantinople's *The Book of the Perfect*, which regulated trade, gave much importance to the control of the silk industry. Merchants were forbidden to export it, as the German ambassador Liutprand of Cremona discovered when customs officials searched his baggage and confiscated the silk he had bought.

At first, Constantinople's part in the silk trade was restricted to handling imports over the Silk Road — the caravan and ship route that extended from Constantinople, Antioch, Hamadan, and Ray all the way to China. But during the reign of Justinian in the Sixth Century, silkworms were smuggled into Constantinople (within priests' staffs) and raw silk became an important item of manufacture.

*The Byzantine World.*  
J.M. Hussey, Harper Torchbooks; and  
*The Penguin Atlas of Medieval History.*  
Colin McEvedy, Penguin Books





# Science for Science Fiction

Edited by John Boardman, Ph.D.

## Voyager 1: NASA's Saturnalia

In about 1608, a Dutch optician's apprentice, goofing off at his workbench, accidentally invented the telescope. Several years later in Italy, Galileo Galilei first turned the telescope on the skies, thereby overturning all the astronomical notions of the ancients. After discovering the phases of Venus, the mountains of the Moon, and the satellites of Jupiter, he turned his telescope to the slowest moving planet then known, Saturn, and discovered something odd — it seemed to have two companions, one on either side, supporting its faltering steps.

More powerful telescopes soon revealed these "companions" as one of the most remarkable sights in the Solar System, and perhaps even in the universe. Surrounding Saturn are several concentric rings of varying brightness and separated by dark gaps. It may be, however, that such a view is overly optimistic. In recent years probes of the outer planets have revealed that Jupiter and Uranus also have rings, albeit much thinner and fainter than Saturn's. It may be that rings are characteristic of all "gas giant" planets and that Saturn simply happens to have an unusually prominent set.

The first attempt to get a close-up look at Saturn was the Pioneer 11 fly-by in September, 1979. This probe discovered new complexities in the ring structure, a foreshadowing of what the later Voyager 1 probe would discover. Even from Earth a small telescope can see three rings, which are lettered from the outside in as A, B, and C. Better telescopes revealed a faint D ring inside the C ring, and an E ring outside the A ring. Pioneer 11 located an F ring between

the A and E rings in what was thought to be a gap. (Interestingly, Voyager 1 was supposed to have been sent through a "gap" between two rings, in a location now known to be filled with orbiting matter.)

Voyager 1 improved enormously on Pioneer's imaging, revealing a structure of rings that reminded one astronomer of grooves on a phonograph record. In Cassini's Division, the gap between the A and B rings, no fewer than 20 "ringlets" were found. Furthermore, the larger rings seemed to contain detailed interior structures, including radial features. The F ring now appears to be composed of two or three rings "braided" together in defiance of any explanation which astronomers can furnish. There may even be a G ring beyond the most distant known ring. One count gives as many as 95 rings and ringlets, and Voyager 2 may reveal more.

Among the by-products of the Pioneer and Voyager probes has been the discovery of three more satellites, thus bringing the known total to 15 (the last five discovered have not had names given to them yet). These newly revealed moons are quite small, explaining why they were not first seen from Earth. One of the newer satellites seems to be moving in the same orbit as Dione, and two share the orbit of Enceladus. Such situations are completely unexpected and will generate a lot of calculation and speculation in the upcoming years. Furthermore, one of the new satellites orbits Saturn 500 kilometers inside the boundary of the F ring, which seems to be an exception to Roche's law (which states that a large body closer to a planet than 2.4 times the planet's radius will be torn to pieces by tidal forces); it may be that the satellite is too small for Saturn's tidal forces to affect it. This moonlet also plays some role in keeping the edges of the rings sharp by preventing their composite particles from drifting beyond a certain orbital radius.

The most intriguing satellite of Saturn is Titan, which is larger than the planet Mercury. It is the first satellite discovered to have an atmosphere. By using radio waves as the Voyager probe was occulted by Titan,

astronomers on Earth were able to determine the thickness of the satellite; the atmospheric pressure on Titan is at least three times that of Earth and its composition is like no other planet or satellite in the Solar System. Titan's atmosphere is almost entirely nitrogen, presumably produced by the photodissolution of ammonia.

Closer to the Sun on Earth, solar energy acting on the primitive atmosphere of ammonia, methane, and steam led to a series of chemical reactions that ultimately produced life. On distant Titan the available energy was insufficient, so the most likely situation under all that nitrogen is what one astronomer called a "murky swamp." The moon has a thick "smogcap" over its north pole, but none at the south; this may be a seasonal effect, since, like Saturn, Titan's year is 30 Earth years long.

Another interesting moon of Saturn is Enceladus, which like Jupiter's Io is suspected of undergoing internal stresses from the gravitational attraction of its primary and the other moons. The Voyager probes found active volcanoes erupting on Io, and Enceladus may be behaving in the same manner. When Voyager 2 by-passes in August 1981 (eventually to pass Uranus and Neptune in the late 1980's), astronomers will be taking a closer look at Enceladus.

Although Saturn does not have quite as spectacular a cloud system as Jupiter, it does seem to feature a weather disturbance similar to Jupiter's famous Red Spot. Saturn's spot in the southern hemisphere is a 10,000 kilometer wide oval, about a third as long as the Great Red Spot.

Voyager 1 will provide one last service before entering the coldness of interstellar space. In several years the dormant systems will be switched on in the hope of detecting the edge of the Solar System, the shock wave where the solar wind meets the incoming matter from deep space.

## Tale of a Whale

Whales, like elephants and eagles, have always been favorites with the public. All three creatures are now endangered, and the biggest have elicited the most concern. But while some people try to save the whales from extinction, Philip D. Gingerich has turned up some evidence of how they originated. As mammals, the whales are clearly evolved from land-dwelling animals. Some species have, buried deep in their flesh, the vestigial remnants of pelvic bones and hind legs.

If the ancestry of whales is traced, it is found that the tubby, large-mouthed whales who strain water through whalebone to extract plankton are a relatively recent development. The toothed whales, who prey on larger animals, are an older breed. Early Cenozoic remains of the Zeuglodon reveal a long, sinuous whale with a beaky mouth filled with long, sharp teeth. If alive today, the Zeuglodon might be mistaken for a sea serpent, indeed, a sharp entrepreneur tried to pass off the first known Zeuglodon skeleton as a fossil sea serpent. The jaw structure put paleontologists in mind of the crocodons, an order of primitive carnivores which later gave rise to the true carnivores.

Gingerich's discovery was found in riverbank or seashore deposits dating from

Saturn at 66 million miles as seen by Voyager 1 (NASA).



the Eocene, an era some 50 or 60 million years ago when the mammals were vigorously adapting themselves into the ecological niches left vacant by the extinction of the dinosaurs. The skull and teeth resemble those of the primitive whales, and also those of an even earlier hooved carnivore, *Dissacus*. (Carnivores with hooves are not as unlikely as they sound. The pig will eagerly hunt out and devour snakes.) If leg-bones are found for this newly discovered creature, the missing link between land mammals and whales may well have been discovered.

*Science Digest*, Nov.-Dec. 1980

## The First Meltdown

Nobody is quite sure how the water got into the uranium. There might have been an earthquake, or it may have only been the result of slow seepage of underground water. But is caused the concentration of uranium-235 to increase to the point where a reaction started. The critical mass — approximately 10.3 kilograms — was exceeded, and nuclear fission occurred. Fission fragments were later found all over the place.

This is not speculation, but history. Fortunately, there was no loss of life, because life didn't exist at the time. This explosion took place in a location which is now part of the Republic of Gabon, in equatorial Africa. Uranium-235 decays much more quickly than the more common uranium-238, and now constitutes only about 0.7% of the world's uranium. However, it was much more common 2,000,000,000 years ago, when this explosion is presumed to have taken place.

*Scientific American*, George A. Cowen, July 1976

## Lava Dreams

When Mt. St. Helens erupted on 18 May 1980, the physical effects were described all over the world. The death toll, the ash fall, and the damage to the nearby forests and rivers were all well described. The long-term effects were also mentioned, including the slight cooling effect that might be expected over the next few years as volcanic ash, suspended in the atmosphere, blocked out some sunlight.

Now that the physical scientists have had a look at the effects of Mt. St. Helens, the psychologists and occultists are taking up their studies. The science-fiction writer Ursula Le Guin is collecting dreams about the eruption, as a project for the *Oregon Friends of C.G. Jung*. "If you have had any kind of dream about the volcano, would you write it down briefly (signed or unsigned — names will be kept in strict confidence), and send it to Mountain Dreams, P.O. Box 10563, Portland, Oregon 97210."

The Swiss psychologist Carl G. Jung died in 1961. He is best known for his idea that mythical archetypes — the Great Mother, the Hero, the Craftsman, the Trickster, etc. — are reproducing themselves in contemporary human beings. In the 1930s he published material that supported Nazi race ideas, and in the 1950s he indicated a belief in flying saucers. He would probably be happy to know that his followers are carrying on in this tradition.

With thanks to J. Richard Trex

## How?

A notion is currently making the rounds that when all the planets are approximately on the same side of the Sun, and opposite the Earth's position, natural disasters are extremely likely to happen on our planet. Such a planetary alignment happens to be coming up in a couple of years, and the prophecies of disaster are already beginning to pick up speed. Since our planet is afflicted by numerous natural disasters every year, something will inevitably come along that the astrologers will claim justifies their fears.

However, science deals with questions that begin with the word "How?" If the discussion is reduced to this basis, such astrological forebodings can be refuted easily. Most astrologers have a vague awareness of the law of universal gravitation, and therefore claim that the planets operate on our individual lives and feelings through gravitational attraction.

Just to give this claim the best possible chance to work, let us suppose that the planet Jupiter is due overhead and at its nearest approach to the Earth. This is, after all, the largest planet, containing more mass than all the other planets combined. Under these circumstances, what is the gravitational force that Jupiter would exert on a 150-pound human being? This force turns out to be the weight of 2.2 micrograms — about the weight of a bacterium.

"But," the astrologer would protest, "the Moon raises tides in the seas. Wouldn't it also raise tides in our bodily fluids, and affect our moods?" Since the Moon is so much nearer than Jupiter, perhaps we ought to examine this claim as well. If the Moon were due overhead, and at its nearest approach to the Earth, the force it exerts on a 150-pound human being is less than the weight of a quarter of a gram.

This is a little better than the weight of a bacterium. If we go over to the medieval English measuring system, in which the weight of a grain of wheat "from the middle of the ear" was a legal unit, this comes to four grains. However, this force is exerted on the entire body of this 150-pound person; it affects the feet as much as the head, and is therefore not going to move any part of the body with respect to any other part. If we are to talk about a tide raised in the human body by the Moon, we must find the difference between the force exerted on the head by the Moon and the force exerted on the feet.

To measure this, let us assign this person a height of 6 feet (1.83 meters). If the Moon is due overhead at its nearest approach, the tidal force it produces in this individual is something like the weight of 0.0016 microgram. This is down in the virus category.

If forces like this are going to be able to move either human beings, or major air masses, then something is grossly wrong about our understanding of the universe. It is far more likely that the gross error lies in the assumptions of the astrologers.

## Any Stigma to Beat a Dogma

In some societies the function of the intellectual is made perfectly clear. It is his job to think up reasons for the rulers to do what they want to do — the wishes of the boss are

to be transmuted into universal truths. This reality was perhaps expressed best by Benito Mussolini, shortly after he seized power in Italy. He called in his house intellectual, Giovanni Gentile, and said, "I demand that there shall be created a philosophy of Fascism!"

When religion dominated human thought, the scriptures of the locally most popular religion were called upon to provide such explanations. Now that science has achieved dominance, scientific arguments are sought.

Racism provides a case in point. The subjugation of Blacks was once justified by a passage in Genesis in which Noah cursed Canaan, the son of his son Ham. This justification overlooked the question of whether Noah and Ham had ever existed, why Canaan was cursed when it was Ham who had offended Noah, whether curses are effective, whether they are hereditary, and whether the peoples of Africa are indeed descended from Canaan's son of Ham.

In later years, scientific sounding reasons were sought. But Stephen Jay Gould, in *Ever Since Darwin*, points out a curious contradiction among the pseudo-scientific racists themselves. In the 19th Century, the notions of Cesare Lombroso were dominant. According to him, children are more like animals than adults, primitive apes were more childlike than modern humans, and non-whites retain more of these childlike characteristics. Gould quotes D.G. Britton, writing in 1890, to the effect that Africans are inferior because they retain more childlike, and even fetal, characteristics, than do Europeans.

A generation later, signals were changed. The superiority of humans over apes was then attributed to the retention, in humans, of juvenile or fetal traits that apes discard with adulthood. For example, the high forehead and small jaw of the juvenile ape is retained in humanity. Gould goes on to quote Bolck, one of the founders of this idea, as claiming that Blacks are inferior to other human groups because they retain not more but fewer infantile characteristics.

When Bolck's argument is printed next to Brinton's, the ludicrousness of scientific justifications for racism becomes evident. But, with the racism discarded, Bolck's ideas are now generally accepted — this phenomenon is called "neoteny." But modern racists are less eager than Bolck to build a theory of human inequality upon neoteny. Orientals retain more of the "juvenile" characteristics than do either Africans or Europeans. (Consider the "child soldiers" that the Vietnamese employed — who proved upon investigation to be the fathers of families. Characteristics which look childish to Americans persist in the bodily development of adult Orientals.) No racist ever developed a theory that led to the superiority of a group to which he did not belong.

## ADDENDUM

A mistake occurred in *Science as Fiction* in *Ares 6*. *Arcturus* is derived from Greek ("bear watcher"), not from Latin. *Regulus* is an example of a star with a Latin name.



# RESCUE FROM THE HIVE

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## Read This First:

The rules to *Rescue from the Hive* are organized by major topics arranged in the order in which they occur in the play of the game. Each such major topic is given a number and a name below which is given (usually) a General Rule or Description which summarizes the rules in that section. This is usually followed by

numbered paragraphs called Cases, which give the specifics of the rules. Note that the numbering of the Cases is a decimal form of the Major Section number. Players should examine the map and counters and then quickly read the rules (without trying to memorize them). Then the game should be set up to play and a "trial run" made.

- 1.0 Introduction
- 2.0 Game Equipment
- 3.0 Definition of Terms
- 4.0 Determining the Initial Forces
- 5.0 Setting Up the Game
- 6.0 Sequence of Play
- 7.0 Mind Control
- 8.0 Znon Hive Organization
- 9.0 Movement
- 10.0 Boarding
- 11.0 Unknown Units
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## [1.0] Introduction

### COMMENTARY:

Soon after man's first contact with the Znons — humanoid aliens with insectile communal instincts and values — the two races began diplomatic talks. When Ambassador Helstrom and his daughter Athena left for a vacation following the preliminary negotiations, a *Hiveship* crewed by Znon radicals matched courses and boarded the diplomat's ship. With the ambassador and his daughter as hostages, the extremists broadcast a host of ridiculous demands to Earth.

Terran authorities decided that a show of force was necessary; the Znons could not be allowed to believe that Earth would submit to the demands of terrorists. The Space Marines were brought in and a small task force of Darter spacecraft was dispatched to intercept the renegade *Hiveship*, rescue the ambassador and his daughter, and punish the marauding subversives.

### GENERAL RULE:

*Rescue from the Hive* simulates the Space Marines' rescue attempt. The Terran player sends small groups of men into the *Hiveship* to search out and recapture the hostages (prisoners) before the Znon ship goes into hyperdrive and appears deep in Znon Space. The Znon player attempts to destroy the Terran player's forces and hinder his rescue attempts.

### PROCEDURE:

Both players select their forces from a pool of available combatants. The players then determine the extent of Terran casualties inflicted by automatic Znon lasers as the Space Marines approach

the *Hiveship*. The Terran player then breaches the ship's outer hull, and boards it with his troops. The Terran player moves his units through the ship, searching out the hostages, who are hidden somewhere within. The majority of the Znon forces begin the game somnolent, but gradually become aware of their danger and seek to repel the boarders. Both players' units can shoot at nearby enemy troops, and certain units can blow entry holes through bulkheads and neutralize Znon boobytraps that are scattered around the ship. Terran units are vulnerable to telepathic control by Znon "Queen" units. The game ends when the hostages are rescued, or when all Space Marines have evacuated the *Hiveship* or been killed.

## [2.0] Game Equipment

### CASES:

[2.1] The game is played upon an 11" x 17" map representing the Znon *Hiveship*.

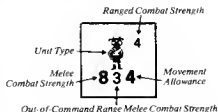
The Hive is divided into six Nests and a Laser Area, each of which is divided into compartments (3.0). Each of the Nests and the Laser Area is connected to the others by corridors, which have been divided into boxes to regulate various game functions.

The entire map of the ship can be compared to a view of the inside of a tin can, cut down a side and rolled out flat. Three of the corridors are circular (travelling the circumference of the ship), and although the corridors appear straight on the map, the ends of each corridor are connected. Thus, box 34 connects directly to box 48, 16 connects to 33, and 1 connects to 15. In the same manner, the door at the top of L1 leads directly to L6. Note also that L7 is a single compartment, despite the holes in it created by L8, L9, and L10.

[2.2] One hundred cardboard playing pieces (or "counters") are provided with the game.

The counters are of two types: **units**, representing the troops potentially available to both sides, and various **markers** necessary for play. Each unit has several ratings on its counter.

### Sample Unit Counter:



Not all units have a Ranged Combat Strength, and only Znon Worker and Soldier units have Out-of-Command-Range Melee Combat Strengths.

### Summary of Unit Types:

Front		Back
	Engineer	
	2 Lancers	
		1 Lancer

### REMOVING THE RULES FROM THIS ISSUE:

Open the magazine to the center; bend the staples with a penknife or screwdriver; lift out the rules and close staples.

Front	Back

## Summary of Markers:

	Open Breach	
	Closed Breach	
	Znon Control	
	Destroyed	
	Incapacitated	
	Destroyed	
	Incapacitated	
	Hole	
	Game Turn	

[2.3] Several charts and tables are provided with the game to simplify and illustrate various game functions.

These charts include: The Unit Cost Chart (4.9), Outer Defense Table (5.8), Darter Damage Table (5.9), Movement Point Expenditure Chart (9.6), Melee Combat Results Table (16.6), Terrain Key, and Summary of Die Rolls.

[2.4] Each inch on the Hive display represents between 10 and 20 meters (relative sizes have been warped

slightly to fit the map) and each Game-Turn represents a period of 20 seconds.

[2.5] Each copy of *Rescue from the Hive* should contain the following Parts:

- One 11" x 17" mapsheet
- One sheet of 100 die-cut counters
- One rules folder
- One die (not in *Ares* version)
- One game-box (not in *Ares* version)

If any of these parts are missing or damaged, please fill out the enclosed Complaint Card and return it to SPI. SPI can supply replacement parts only in cases of gross manufacturing error or illegibility.

Should you have any difficulty interpreting the rules, please write to SPI, phrasing your questions so that they can be answered by a single word or sentence. You must enclose a self-addressed, stamped envelope. Write to:

Rules Questions Editor  
Rescue from the Hive  
SPI  
257 Park Avenue South  
New York, New York 10010

## [3.0] Definition of Terms

**Active:** Znon Queens and the Master-Queen are either Active or Inactive. An Active Queen or Master-Queen has a Command Range of six boxes and may move, while an Inactive Queen or Master-Queen has a shorter Command Range and may not move.

**Area:** The Laser Area and the Nests are called areas. Boxes within areas have ID Codes beginning with letters. The ID Codes of all boxes within the same area begin with the same letter.

**Box (or Compartment):** Any part of the Hive that has an ID Code is called a box.

**Command Range:** Every Queen and the Master-Queen has a Command Range (expressed in boxes), which is the maximum range at which a Znon unit can trace command to that Queen.

**Enemy:** The Terrain player is considered the enemy player to the Znon player, and vice-versa. Similarly, Terrain-controlled units are considered enemy units to Znon units, and vice-versa.

**Friendly:** Units controlled by a player are considered friendly to that player's other units.

**Hive:** The seven areas and the connecting corridors are collectively called the Hive. Every box within the Hive has an ID Code.

**Individual:** Each unit represents an individual except those marked 2 Lancers, which represent two men.

**Laser Area:** All boxes containing the ID Code L# are collectively called the Laser Area.

**Melee Combat Strength:** A unit's relative fighting ability in close combat.

**Movement Allowance:** A quantity reflecting a unit's ability to perform various game functions.

**Nest:** The six large rectangular regions are called Nests. Each Nest has its own letter-prefix (A, B, C, D, E, or F).

**Ranged Combat Strength:** A unit's long-range combat ability.

**Space Marine:** All Scout, Engineer, and Lancer units are Space Marines.

**Terran-Controlled Units:** All units which are not Znon-controlled are Terran-controlled.

**Terran:** All Space Marine units and the ambassador and his daughter are Terrans, regardless of whether they are Terran-controlled at any given point.

**Znon-Controlled Unit:** All Queen, Master-Queen, Soldier, Worker, boobytrap, fake boobytrap, and Mind Controlled units are Znon-controlled (7.0).

## [4.0] Determining the Initial Forces

## GENERAL RULE:

Both players purchase units for use during the game. The Znon player may also speed the Hive's entrance into hyperspace (21.0) instead of purchasing a certain number of units.

## PROCEDURE:

Each player is given a certain number of **Resource Points**, representing his initial force capacity. The players expend the number of Resource Points listed on the Unit Cost Chart (4.9) for each item purchased.

## CASES:

[4.1] A player may never build units of the other player's race.

1 Lancer units may never be built.

[4.2] Units may not be built in excess of those provided in the countermix.

Since Engineer and Scout units are printed on each other's reverse sides, the Terrain player may never have a total of more than 10 of these units.

[4.3] The Terrain player receives one Engineer at no cost with each Darter that he purchases.

The Engineer must initially be allocated to that Darter's Holding Box (5.2). Note that there are no Darter counters. To indicate that a Darter has been built, the Terrain player claims the Breach marker corresponding to that ship. The Darters are named for stars, according to Space Marine tradition.

[4.4] The Terrain player has 80 Resource Points to allocate, and the Znon player has 70 Points.

[4.5] A player need not allocate all his Resource Points at the beginning of the game, but any points not then allocated are lost.

[4.6] After both players have finished purchasing their units, the Znon player must be informed as to the number and names of the Darters that have been built.

[4.7] In addition to any units purchased, the Znon player receives the Master-Queen, seven Queens, the ambassador, and the ambassador's daughter.

[4.8] The Hive's departure into hyperspace may not be speeded by more than 5 turns through expenditure of Resource Points.

The Terrain player should not be informed as to how much the Hive's departure has been speeded. Instead, the Znon player should note on a piece of scrap paper for future reference the number of turns until the Hive's departure (21.0).

[4.9] Unit Cost Chart  
(see charts and tables)



## [5.0] Setting Up the Game

### PROCEDURE:

The Znon player deploys all his units face-down within the Hive. The Terran player then notes whether his assault is a rescue attempt or a punitive mission (22.0) and secretly assigns each of his Space Marines to individual Darter Holding Boxes. The Znon player then rolls a die, cross-referencing the result on the Outer Defense Table (5.8) with the number of Darters the Terran player has built to determine the number of Darters that have been damaged by outer defense fire. The Znon player announces the number of Darters that are damaged and names which ships have been hit (5.5). The Terran player must roll on the Darter Damage Table (5.9) for each of these Darters to determine the extent of damage received. The game then begins with the first Game-Turn (6.0).

### CASES:

[5.1] One Queen must be deployed in each Nest and in the Laser Area.

The Master-Queen may be deployed anywhere. All Znon units are deployed face-down.

[5.2] No more than seven men may ever occupy the same Darter Holding Box (8.2).

Men may not be placed in Holding Boxes corresponding to unpurchased Darters (4.0).

[5.3] The Terran player decides what units within each Darter are casualties due to Znon outer defenses (see 5.9).

[5.4] Both hostages (prisoners) must be set up (face-down) within 3 boxes of the Master-Queen.

[5.5] The contents of the Darter Holding Boxes are not revealed to the Znon player until after he has announced the names of the Darters that have been damaged by outer defense fire.

A given Darter may only be damaged once.

[5.6] The Terran player must choose either a rescue mission or a punitive expedition as the nature of his assault.

Only one type of mission may be chosen. The Terran player must write down his choice, but the Znon player should not be informed of the type of mission until the game's end (22.0).

[5.7] The Terran player may examine the Znon player's set up only after he has chosen his mission.

The players should also conceal unbuilt units.

[5.8] Outer Defense Table  
(see charts and tables)

[5.9] Darter Damage Table  
(see charts and tables)

## [6.0] Sequence of Play

### GENERAL RULE:

Rescue from the Hive is played in successive Game-Turns. Each Game-Turn is composed of several Phases, some of which are sub-divided into Segments. During each Game-Turn the players maneuver their units, engage in combat, and perform other game activities in sequence according to the following outline. The Sequence of Play is repeated until the Hive goes into hyperdrive (21.0), the assault is aborted (19.0), or only units controlled by one player remain in the Hive or in Darters which have not evacuated (20.0 and 22.4).

### SEQUENCE OUTLINE

#### A. Znon Command Phase

1. **Mind Control Segment:** Active Znon Queens and the Master-Queen may attempt to Mind Control individual Terrans.

2. **Queen Activation Segment:** Inactive Queens and the Master-Queen may be activated if they are within the Command Range of an Active Queen or Master-Queen. One additional Queen or Master-Queen may also be activated.

#### B. Terran Movement and Combat Phase

1. **Terran Movement and Ranged Combat Segment:** The Terran player may move any units under his control, pausing during movement to engage in ranged combat and to perform other activities. Breach markers may be placed at this time.

2. **Terran Melee Combat Segment:** The Terran player may initiate melee combat in any box containing both friendly and enemy units.

#### C. Znon Movement and Combat Phase

1. **Znon Movement and Ranged Combat Segment:** Znon controlled units may move and engage in other game activities.

2. **Znon Melee Combat Segment:** The Znon player may initiate melee combat in any box containing both friendly and enemy units. Hostages may be executed (19.0).

#### D. Hive Escape Phase

1. **Evacuation Segment:** The Terran player states which, if any, of his Darters are departing for deep space (20.0).

2. **Outer Defense Segment:** The Znon player may fire any working lasers at escaping Darters.

3. **Hyperdrive Segment:** The Hive goes into hyperdrive if so indicated by the Game-Turn, the status of the engine rooms, and the Znon player's initial expenditure of Resource Points (21.0).

#### E. Game-Turn Indication Phase

The Game-Turn marker is advanced one turn on the Game-Turn Record Track.

## [7.0] Mind Control

### GENERAL RULE:

Znon Queen and Master-Queen units may attempt to dominate Terran individuals through Mind Control. Znon Queens and the Master-Queen have reduced command ranges while Mind Controlling. Mind Controlled individuals have a chance of breaking out from their Mind Control.

### PROCEDURE:

Each Active Znon Queen and the Master-Queen may attempt to Mind Control any one Terran. To Mind Control a Terran, the Znon player announces what unit is attempting the takeover and rolls a die. If the individual being taken over is incapacitated, a roll of 1 through 5 indicates that the unit has been Mind Controlled. In any other case, a 1 through 3 indicates Mind Control. If a roll does not fall within the appropriate span, the attempt fails.

### CASES:

[7.1] Only active and non-incapacitated Queens and the Master-Queen may attempt Mind Control.

A unit may attempt Mind Control only once per Game-Turn.

[7.2] A Queen or Master-Queen may only attempt to Mind Control

individuals under the Terran player's control that are within 3 boxes (traced as a Command Range; 8.1).

Queens and the Master-Queen may not Mind Control units in Darter Holding Boxes.

[7.3] If a Queen or Master-Queen Mind Controls an individual, its Command Range is reduced to 3 boxes.

This reduction lasts until the Mind Control Segment of a subsequent Game-Turn during no part of which the Queen or Master-Queen maintained a Mind Control.

[7.4] A Queen or Master-Queen may never maintain Mind Control over more than one individual.

[7.5] A Queen or Master-Queen may only voluntarily relinquish Mind Control at the beginning of a Mind Control Segment.

A Queen or Master-Queen may not attempt a new Mind Control in the same Segment in which Mind Control is relinquished or lost (7.6).

[7.6] At the end of each Mind Control Segment, a die is rolled for each Mind Controlled individual to see if it breaks out from Mind Control.

If a 1 or 2 is rolled, the individual reverts to Terran control. Otherwise, the unit remains Mind Controlled.

[7.7] Mind Controlled units move and perform other game activities under the Znon player's direction.

Mind Controlled units may never attack each other (although they may attack Terran-controlled units).

[7.8] A Mind Controlled unit may never move more than 3 boxes (traced as a Command Range) from the Queen or Master-Queen Mind controlling it.

A Queen or Master-Queen may move more than 3 boxes away from a unit that it Mind Controls, but if the Queen or Master-Queen does so, Mind Control is immediately lost. Similarly, if a Mind Controlling Queen or Master-Queen is killed or incapacitated, any unit being Mind Controlled by that Queen or Master-Queen reverts to the Terran player's control. Mind controlled units may never enter Darter Holding Boxes.

[7.9] Individuals (as opposed to units) are taken over by Mind Control.

This distinction is only important if a member of a 2 Lancer is Mind Controlled (17.1).

## [8.0] Znon Hive Organization

### GENERAL RULE:

Queens and Master-Queens begin the game inactive. They are Activated if a Space Marine unit enters or fires into their box or area. The Znon player may also (at his option) Activate any Queen or Master-Queen within any active Queen or Master-Queen's Command Range, as well as one additional Queen or Master-Queen each Queen Activation Segment. Soldier and Worker units must be within the Command Range of any Queen or Master-Queen to function effectively. Soldiers and Workers outside all Command Ranges have reduced Movement Allowances and Melee Combat Strengths, and may not engage in ranged combat. The Master-Queen and the Command Compartments extend Queens' Command Ranges.

**PROCEDURE:**

If a Worker or Soldier is not within any Command Range at the instant before it begins its movement, one is subtracted from its Movement Allowance (for that Phase). Soldiers and Workers that are not within a Command Range at the instant of combat may not participate in ranged combat and use their Out-of-Command-Range Melee Combat Strengths.

**CASES:**

[8.1] **Command Ranges are traced through contiguous boxes from a Queen or Master-Queen to a unit, ignoring other units.**

Command Ranges may be traced across walls (whether or not they have doors). They may only be traced through boxes within the Hive, however, (never into Darter Holding Boxes). Boxes are "contiguous" if they share any length of wall. Thus E2 is three boxes from E15 for purposes of Command Ranges.

[8.2] **An active Queen or Master-Queen's Command Range is six boxes unless the Queen or Master-Queen is Mind Controlling, in which case the range is three boxes.**

An inactive Queen or Master-Queen cannot move and has a 3-box Command Range.

[8.3] **An active Queen or Master-Queen's Command Range is increased by two if it occupies a Command Compartment.**

[8.4] **The Command Range of any Queen within the Master-Queen's Command Range is increased by two.**

This addition is cumulative with the bonus received for occupying a Command Compartment. The Master-Queen never extends its own Command Range.

[8.5] **A unit's Movement Allowance is never effected during movement by moving into or out of Command Range.**

[8.6] **A Queen or Master-Queen may not use its Command Range to activate another Queen or Master-Queen on the turn that it is Activated.**

The Master-Queen may not extend Command Ranges during the Phase in which it is Activated.

[8.7] **Queens and the Master-Queen are immediately Activated when a Space Marine enters or engages in ranged combat into their area or box.**

[8.8] **Queens and the Master-Queen never become Inactive once Activated.**

[8.9] **Queens and the Master-Queen have no Command Range if Incapacitated.**

The Master-Queen may not extend Command Ranges if Incapacitated.

**[9.0] Movement****GENERAL RULE:**

A Player may move any units under his control during his Movement and Ranged Combat Segment. Units may pause during movement to execute ranged combat and to engage in other special activities.

**PROCEDURE:**

Units move individually. Each unit finishes its expenditure of Movement Points before another

unit may move. A unit expends one movement point from its Movement Allowance for each box it enters, and varying numbers of Movement Points to perform other actions (9.6).

**CASES:**

[9.1] **All movement must be through contiguous boxes.**

[9.2] **No more than seven Space Marines may ever occupy the same box. No more than three Znon-controlled individuals may ever occupy the same box.**

Both restrictions apply at all points during movement. Note that the 2 Lancers unit counts as two Space Marines. Znon-controlled Space Marines count toward both Terrain and Znon limits. The hostages count toward neither limit.

[9.3] **No unit may ever cross a wall that does not contain a door or hole.**

[9.4] **All units (except Inactive Queens and Master-Queens) in boxes unoccupied by enemy units may always move at least one box, regardless of their Movement Allowances.**

A unit may cross a door, hole, or breach to move into the box, but may not attempt disengagement (9.5). Aside from this Case, a unit may never exceed its Movement Allowance.

[9.5] **A unit attempting to exit an enemy-occupied box must make a die-roll to see if it disengages successfully.**

If the unit is attempting to exit through a door, hole, or breach, the unit's player must roll a 1 through 3 to leave the Compartment. A unit attempting to leave a box without crossing a door, hole, or breach (i.e., moving along a corridor) must roll a 1 through 5 to move. If the attempt fails, the unit expends two Movement Points (per 9.6), but may not exit the box. A unit may continue to attempt to exit a box after an unsuccessful attempt if it has the necessary Movement Points. No disengagement roll is necessary if all enemy units in a box are Incapacitated.

[9.6] **Movement Point Expenditure Chart**  
(see charts and tables)

**[10.0] Boarding****GENERAL RULE:**

Space Marines may enter the Hive only through Breaches. Each Darter that was purchased and survives the outer defenses (4.0 and 5.0) has a corresponding Breach marker and Darter Holding Box. A Breach marker placed in a box connects that box with the Holding Box corresponding to that breach. Breaches may either be **Open** or **Closed**. Open breaches are treated as doors between the box in which they are placed and the corresponding Holding Box. Closed breaches may be opened, but have no effect on play while closed.

**PROCEDURE:**

During any Terrain Movement and Ranged Combat Segment, the Terrain player may place Breach markers in boxes within the Hive. In the course of a player's movement, units in a Holding Box corresponding to an Open Breach may move through that breach to enter the box containing the Breach marker, and vice-versa. Closed breaches may never be moved through. Space Marine units may switch a breach from open to closed (and vice-versa) by expending Movement Points if they occupy the appropriate Breach Box or the corresponding Holding Box.

**CASES:**

[10.1] **Only one breach may be placed in a given box.**

[10.2] **Breaches may be either open or closed when initially placed (at the Terrain player's option).**

[10.3] **If all engineer units on a Darter are killed by outer defenses, that Darter's breach must be placed in the airlock (L9).**

Note 10.1, however.

[10.4] **An open breach is treated exactly as a door connecting two boxes for the purposes of ranged combat, movement, and other game functions.**

[10.5] **Breaches may be placed in any box other than Holding Boxes.**

[10.6] **Breaches may be placed on different turns.**

A particular breach may only be placed once, and once placed, may not be moved.

**[11.0] Unknown Units****GENERAL RULE:**

All Soldier and Worker units are kept face-down at all times when they are not in an enemy-occupied box. Certain other units begin the game face-down, but may later be turned permanently face-up.

**PROCEDURE:**

Soldier and Worker units are turned face-up if an enemy unit enters their box (or if they enter an enemy-occupied box), and are turned face-down the instant they are no longer in an enemy-occupied box. Other units are turned face-up according to other procedures, as detailed in the following Cases.

**CASES:**

[11.1] **The Terrain player may never examine or take notes regarding face-down units.**

[11.2] **Space Marines are never turned face-down.**

[11.3] **The ambassador and his daughter are treated as Soldier or Worker units for the purposes of this Section so long as they have remained continuously under Znon control since the start of the game (17.4 and 17.5).**

If a prisoner is ever out of Znon control, it is permanently turned face-up.

[11.4] **Face-down units may be effected by ranged combat without being revealed, except when a prisoner is killed.**

If either of the prisoners is killed in ranged combat, the Znon player must immediately inform the Terrain player of this fact.

[11.5] **Queens and the Master-Queen are face-down when inactive, but are turned face-up when Activated.**

[11.6] **Boobytraps and fake boobytraps begin the game face-down and are turned permanently face-up in the first Znon Melee Combat Segment in which a Space Marine occupies the same box with them.**



**[11.7] Neither player may examine eliminated units until victory is calculated at the end of the game, except as required by 18.9.**

## [12.0] Ranged Combat

### GENERAL RULE:

During a unit's movement it may pause to fire at individual enemy units.

### PROCEDURE:

The firing unit expends two or more Movement Points and then chooses a target for its fire. The owning player then subtracts from the firing unit's Ranged Combat Strength the range (in boxes) between the target unit and firing unit (counting the target's box but not the firing unit's box). The firing player then rolls a die. If the roll is less than the firing unit's modified Ranged Combat Strength, the target is destroyed (or flipped if it was a 2 Lancers unit). If the roll equals the modified ranged combat strength, the target unit is incapacitated (13.0). If the roll is greater than the modified ranged combat strength, the target is unaffected. A firing unit may continue to move after executing ranged combat, if it has sufficient Movement Points.

### CASES:

**[12.1] Units may only engage in ranged combat if both target and firing unit occupy the same row of boxes, with a maximum of one intervening door or hole.**

In other words, the firing unit must have line of sight to the target. Units may not fire around corners or through walls that do not contain doors, holes, or open breaches.

**[12.2] Units may not fire through occupied boxes.**

**[12.3] Ranged combat may never be executed by units in enemy-occupied boxes.**

**[12.4] A unit firing down a circular corridor may never fire at a target at a range of more than two.**

**[12.5] No Znon unit may ever engage in ranged combat with a prisoner unless the prisoner is face-up and the requisite roll to execute the hostages has been achieved (19.0).**

**[12.6] Units without a Ranged Combat Strength may not engage in ranged combat.**

Certain units have a zero Ranged Combat Strength. These units may only execute ranged combat when in an Armory Box (18.5).

**[12.7] A unit may only execute ranged combat once per turn.**

**[12.8] A unit may increase its Ranged Combat Strength by one for each Movement Point it expends to fire over the basic two needed (9.6).**

Any additional expenditure of Movement Points must be announced before the die is rolled.

**[12.9] Specific units within a stack must be chosen as the target of a ranged combat.**

For example, the Terran Player might declare: "My 2 Lancers unit is firing at the second unit from the top in this stack." A unit may fire at units in the same box as friendly units (note 12.3, however).

## [13.0] Incapacitation

### GENERAL RULE:

Units may be Incapacitated due to ranged or melee combat. Incapacitated units have reduced movement and combat ability and may not perform most game activities. Incapacitated Space Marines may recover normal status by returning to Darter Holding Boxes.

### PROCEDURE:

Whenever a unit is Incapacitated, an Incapacitated marker is placed on that unit. Incapacitated markers are removed from Space Marines occupying Darter Holding Boxes at the end of any Terran Movement and Ranged Combat Segment in which they expended no Movement Points.

### CASES:

**[13.1] Incapacitated units may expend no more than two Movement Points per turn (or their Movement Allowance, whichever is less).**

**[13.2] Incapacitated units may never attack in melee or ranged combat.**

**[13.3] If attacked in melee combat, an Incapacitated unit's Melee Combat Strength is reduced by 3. A unit's Melee Combat Strength may never go below zero.**

**[13.4] Incapacitated units may not perform any activity other than move.**

Crossing doors, holes, or breaches and attempting to disengage in order to move (see 9.5) is permitted. Also, see 17.3.

**[13.5] If an Incapacitated unit receives a second Incapacitation result, the combat result is treated as a 1 instead.**

## [14.0] Demolition



### GENERAL RULE:

Znon laser pods (L1, L2, L3, L4, L5 and L6) and engine rooms (L8 and L10) may be destroyed by any occupying Space Marine unit if the box in question is unoccupied by Znon-controlled units. A Darter Holding Box may be destroyed by Znon-controlled units occupying the same box as an open breach. Engineers may attempt to blow entryholes through walls.

### PROCEDURE:

A Space Marine unit expends one movement point to attempt demolition of an engine room or laser pod which it occupies. A die is then rolled. If 1 through 4 is rolled, a Destroyed marker (see 20.0 and 21.0) is placed in the box in which demolition was attempted. Znon-controlled units may attempt to destroy Darter Holding Boxes using the ranged combat procedure, with the Darter itself as the target of the attack. If any hit (Incapacitation Included) is scored, the Darter's Breach is removed and all units in the Darter's Holding Box are eliminated. To blow an entryhole in a wall, an Engineer expends two Movement Points and rolls a die. On a roll of 1 through 5, the wall is holed and a Hole marker is placed on it. On a roll of 6, the attempting fails and the Engineer is attacked by the exploding charge, using the melee combat procedure (the charge has a Melee Combat Strength of 6).

### CASES:

**[14.1] A unit may attempt demolition any number of times during a Movement and Ranged Combat**

**Segment, within the limitations of its Movement Allowance.**

**[14.2] An Engineer must be adjacent to a well to hole it.**

**[14.3] An Engineer may not hole a well while in an enemy-occupied box.**

**[14.4] Walls of any size may be holed.**

A hole could be blown connecting E12 and E8, for example. Outer walls may not be holed, nor may walls already containing doors or holes.

## [15.0] Boobytraps

### GENERAL RULE:

The Znon player may begin the game with up to three boobytraps and two fake boobytraps. Boobytraps attack Space Marine units in their box, while fake boobytraps are used to mislead the Terran player.

### PROCEDURE:

As soon as a Space Marine unit enters a box containing a boobytrap or fake boobytrap, the Znon player informs the Terran player that there is a boobytrap in the box. The Space Marine may attempt to disengage or perform any other activities within the limitations of its Movement Allowance. At the beginning of each Znon Melee Combat Segment, all boobytraps and fake boobytraps in Space Marine-occupied boxes are turned permanently face-up. Face-up fake boobytraps are removed, and real boobytraps attack each Space Marine unit in their box using the melee combat procedure.

### CASES:

**[15.1] Boobytraps and fake boobytraps do not count toward the number of Znon-controlled units that may occupy the same box (9.2).**

**[15.2] Neither real nor fake boobytraps may move.**

**[15.3] During each Znon Melee Combat Segment, each Space Marine unit (regardless of who controls it) will be attacked once by each boobytrap in its box.**

Boobytraps have a Melee Combat Strength of 8. Boobytraps attack once for each Space Marine unit in their box, and may combine their Melee Combat Strengths with each other or with other Znon-controlled units, at the Znon player's option. Boobytraps remain on the map after they attack, and may continue to attack each Znon Melee Combat Segment until removed by an Engineer (see 17.3). Boobytrap attacks are automatic and may never be withheld.

**[15.4] Boobytraps will never attack Soldier, Worker, Queen, or Master-Queen units, nor will they ever attack either prisoner.**

**[15.5] Boobytraps are never affected by any combat result.**

If a face-down boobytrap or fake boobytrap is attacked by ranged combat and a result is obtained against it, the Terran player is merely informed that the unit is a boobytrap. The unit remains face-down, however.

**[15.6] Boobytraps do count as Znon-controlled units for purposes of disengagement (9.5).**

Fake boobytraps also count for purposes of the above as long as they are face-down. Znon-controlled Space Marines must roll to disengage from boobytraps and face-down fake boobytraps as if the traps were Terran-controlled units.

## [16.0] Melee Combat

### GENERAL RULE:

If friendly units are in enemy-occupied boxes during a friendly Melee Combat Segment, they may (at the owning player's discretion) engage in melee combat with individual enemy units.

### PROCEDURE:

Units may melee attack singly or together with other friendly units. The owning player chooses a single target unit for each unit or group of units that is going to participate in a given melee attack, subtracting the target's Melee Combat Strength from the totalled Melee Combat Strengths of the attacking units to determine the combat modifier. The combat modifier is added to a die-roll, and the total is checked against the Melee Combat Results Table (16.6) to determine the result of the combat. All results of one combat are applied before another combat is announced.

### CASES:

[16.1] **Melee combat requires no Movement Points and may occur only during a player's Melee Combat Segment.**

[16.2] **Boobytraps are the only units that are ever required (15.3) to initiate melee combat.**

A unit is, however, required to defend in melee combat if attacked. (Exception: 16.5).

[16.3] **A non-boobytrap unit may only initiate one melee combat per Melee Combat Segment.**

A unit may be the target of any number of attacks during a given Segment. Units always defend individually, however. No more than one unit may ever be the target of a particular attack.

[16.4] **The ambassador and his daughter may never initiate melee combat while under Znon control, nor may the Znon player initiate melee combat against them unless they are face-up and the requisite roll to kill the hostages has been made (19.0).**

[16.5] **Queens and the Master-Queen may never be melee attacked without the Znon player's consent if any Soldier, Worker, or Mind Controlled Terran is in their box.**

If a Queen or Master-Queen refuses combat by this Case, it may not engage in melee combat in the following Znon Melee Combat Segment.

[16.6] **Melee Combat Results Table**  
(see charts and tables)

## [17.0] Special Unit Capabilities and Restrictions

### GENERAL RULE:

Certain Terran units have special capabilities and operate under special restrictions.

### CASES:

[17.1] **Two-men Lancer units (2 Lancers) may only be split up if one of the men has been Mind Controlled or fallen as a casualty.**

If one man in a two-man team is killed, the unit is flipped over. If one man is Incapacitated or Mind Controlled, the unit is flipped over and another flipped-over unit with an Incapacitated or Znon Control marker (whichever is applicable) is placed with it.

[17.2] **Two one-men Lancers (1 Lancers) may combine (at the controlling player's option) at the end of any Movement and Ranged Combat Segment.**

The units must occupy the same box. One unit is removed, and the other unit is flipped to its 2 Lancers side.

[17.3] **Engineers may attempt to remove boobytraps.**

An Engineer must occupy a boobytrap's box to remove it. The player controlling the Engineer rolls a die. On a roll of 1 through 4, the trap is removed (Incapacitated Engineers need to roll a 1 or 2). If the roll does not fall within the appropriate span, the attempt fails. Boobytraps may be removed by an Engineer in an enemy-occupied box. Trap removal takes place during the Movement and Ranged Combat Segment, and requires one Movement Point per attempt. If a face-down trap is removed, the Terran player should be told if it was a fake boobytrap. Note that Incapacitated Engineers may attempt to remove traps (exception to 13.4).

[17.4] **The ambassador and his daughter begin the game under Znon control.**

The two units are treated exactly as Mind Controlled units to determine the extent of Znon control. They do not count towards a Queen or the Master-Queen's limit of one Mind Controlled Terran, however, and Command Ranges are never reduced by controlling these units so long as they have been under continuous Znon control since the start of the game. If at any time a Terran-controlled Space Marine occupies a prisoner's box and no non-prisoner Znon-controlled unit occupies the same box, the prisoner is turned permanently face-up and comes under Terran control. At any future point, the standard Mind Control procedure would have to be used if the Znon player wanted to take control of a prisoner (11.3).

[17.5] **If at any point a prisoner is outside a three box range from all Queens and the Master-Queen, he (she) is turned permanently face-up and comes under Terran control.**

## [18.0] Unusual Features in the Hive

### GENERAL RULE:

Certain compartments have special effects on play. Where the nature of a compartment is of importance, its effects will be described in this Section.

### CASES:

[18.1] **The destruction of the engine rooms can slow or prevent the Hive from going into hypdrive (21.0).**

[18.2] **If a Darter is without an Engineer, its breach may only be placed in the airlock (10.3).**

[18.3] **Undestroyed laser pods may fire at departing ships (20.0).**

[18.4] **The Command Ranges of active Queens and the Master-Queen occupying the same Command Compartments are extended by 2 (8.3).**

[18.5] **Znon Soldier, Worker, and Queen units and the Master-Queen add two to their Ranged Combat Strengths and to each of their Melee Combat Strengths for as long as they remain in an Armory.**

In addition, each time melee combat occurs within an Armory or ranged combat is executed in an Armory, a die must be rolled to determine if the compartment blows up. On a roll of 1, the Armory explodes and all units in it are eliminated. A given Armory may blow up only once. Znon units receive no benefits for occupying a detonated Armory. Units may execute ranged combat against an Armory itself, with a roll of 1 being needed for detonation. Destroyed markers may be used to indicate an Armory's detonation.

[18.6] **Space Marines or Workers occupying Gravity Control Compartments may cut off the Hive's artificial gravity.**

Cutting gravity takes place during the Movement and Ranged Combat Segment, and requires two Movement Points. Once cut, gravity may never be restored nor cut again. If gravity is cut, the Movement Allowances of all units save Engineers, Queens, and the Master-Queen are permanently reduced by one. In addition, for the next entire Znon Movement and Combat Phase following the Phase in which gravity was cut, no Znon-controlled units may expend Movement Points to initiate melee combat. A unit may not cut gravity if it is in an enemy-occupied hex.

[18.7] **Space Marines or Workers occupying the Life Support Compartment may expend two Movement Points to shut down life support if no enemy units are in the Compartment.**

Life support may not be turned on once shut down. When life support is shut down, all incapacitated units are eliminated, and all future incapacitations are treated as 1 results. Units in enemy-occupied boxes may not shut down life support.

[18.8] **Znon-controlled units may not initiate melee combat in Hatchery Compartments, and their Ranged Combat Strengths are reduced by one when firing into them.**

[18.9] **At the end of any complete Znon Movement and Ranged Combat Segment during which an Active and non-Incapacitated Queen or Master-Queen has remained motionless in the Cold Storage Box, one Worker may be placed there.**

Note 9.2, however. Dead or unused Workers may be used, but a Worker may not be placed if all Worker counters are in play.

## [19.0] Killing the Hostages

### GENERAL RULE:

The Znon player may attempt to execute the hostages. Each time, following the destruction of both engine rooms, that a Queen or Master-Queen is killed, the Znon player may roll to kill the



# RESCUE FROM THE HIVE RULES, PAGE 7

## Segment following the Evacuation Segment of its departure.

## [21.0] Hyperdrive

### GENERAL RULE:

The Hive may go into hyperdrive. The speed at which the Hive goes into hyperdrive is affected by the Znon player's initial expenditure of Resource Points and the status of the engine rooms (14.0).

### PROCEDURE:

The Hive automatically goes into hyperdrive on Game-Turn 12, unless this number has been modified by expenditure of Resource Points (4.9) or engine room demolition (14.0). If one of the engine rooms is destroyed, the Hive may not enter hyperdrive until two Game-Turns later. The Hive may never go into hyperdrive if both engine rooms are destroyed. For example, if the Znon player spent 16 Resource Points to speed departure, the Hive would go into hyperdrive during the Hyperdrive Segment of Game-Turn 8 (12 - (16 ÷ 4)) if both engine rooms were intact, turn 10 (12 + 2 - (16 ÷ 4)) if 1 engine were destroyed, or never if both were destroyed.

During the Hyperdrive Segment of the appropriate Game-Turn, the Terran player is informed that the Hive has entered hyperdrive, and the game ends.

## [22.0] Victory

### GENERAL RULE:

Before the game begins, the Terran player must choose either a rescue attempt or a punitive mission (5.0). In a punitive mission, victory is decided primarily by the number of casualties on either side, while in a rescue mission the status of the hostages decides the game.

### PROCEDURE:

Victory is evaluated according to the following Cases when the game ends (6.0).

### CASES:

[22.1] Victory in a rescue attempt depends on the success of the mission. If the mission is aborted, the game is an automatic draw. If one hostage is rescued and more than half the Terran player's starting force is alive, the Terran player wins. If neither hostage is rescued, over half the initial Terran force is lost, or if the Hive ship goes into hyperdrive before the Terrans can escape, then the Znon player wins.

[22.2] In a punitive mission, victory is decided by the accumulation of Victory Points (VP's).

Each hostage rescued gains the Terran player 5 VP's; each Queen or Master-Queen killed is worth 3 VP's. Each individual Space Marine killed is worth 1 VP to the Znon player, and hostages killed by Terran fire are worth 3 VP's to the Znon player. Executed hostages do not count toward victory. The player with the most VP's wins (even if the mission is aborted). Unexecuted Space Marines are considered casualties for Victory Point determination if the Hive goes into hyperdrive (22.3). The game is a draw if both players have an equal number of Victory Points.

[22.3] A hostage is considered "rescued" if he (she) left the Hive in a Darter and was not killed by outer defense fire.

Space Marines are considered "evacuated" in the same way as hostages are considered rescued.

[22.4] Boobytraps and fake boobytraps are not considered units for the purpose of ending the game (6.0).

[22.5] A mission may only be aborted under the conditions described in 19.3.

## DESIGNER'S NOTES

The hardest part of the design of *Rescue from the Hive* was getting started. All historical games and many games based on science fiction or fantasy have a predetermined order-of-battle and game map (not to mention specific events which must be simulated). When I was assigned to do *Rescue from the Hive*, however, all I had to go on was a one paragraph, tongue-in-cheek feedback proposal (see *Ares 2*). Thus, the first aspect of the game on which I worked was the game's rules, instead of the map or the counters (which were later designed to fit the game system).

The idea that the Znon units would begin the game face-down, and stay that way, arose soon after the movement system. This rule, reflecting the assumption that the Znon see in infrared and that the Hive would thus be pitch-dark at the time of the battle, was included to increase the suspense and uncertainty of the Terran player's placement of his first breaches. The tremendous difference in strength between the Soldier Znon and Worker makes the occasional encounter of a Soldier among a swarm of Workers all the more awesome.

The mind control rules give the Znon Queens a special innate advantage and also give the Znon player some edge to balance the Space Marines' greater firepower and mobility. Due to their slowness, the Queens have a more difficult time moving between nests, yet at the same time, if more than two ever get into a position in which they can support each other, the Terran player will have a very tough time taking them out. If the Znon player uses this ability properly, the game should remain tense and very tightly balanced almost until the end.

A solitaire version of *Rescue from the Hive* will appear in *MOVES 56*.

## Design Credits

### Game Design and Development:

Nick Karp

### Physical Systems and Graphics:

Redmond A. Simonsen

### Rules Editing and Project Oversight:

David James Ritchie

### Playtesting:

Philip Marchal, Kenny Slepian, Brad Hessel, Peter Herzog, Scott Laiken, Glenn Barker, Tony Rosario

### Blindtesting: Dick Hammer

### Production:

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hostages. Execution is automatic once the roll has been made.

### PROCEDURE:

In each Znon Movement and Ranged Combat Segment, following the destruction of both engine rooms in a turn in which a Queen or the Master-Queen was eliminated, the Znon player must roll once for each Queen or Master-Queen killed to see if he may execute the hostages. On a roll of 1 through 3, he may kill one hostage in each succeeding Game-Turn. An executed hostage is immediately removed from the map. Once the requisite roll has been made, the Znon player may also engage in ranged and melee combat with the hostages.

### CASES:

[19.1] Only one hostage may be executed on any turn.

[19.2] Only face-down hostages may be executed.

Hostages need not be stacked with Znon units to be executed as they are killed by telepathic emanations from the Znon Queens.

[19.3] The Terran player must be informed that an execution is intended one full Game-Turn before it takes place, and be given the opportunity to abort his mission (22.0).

The game ends if the assault is aborted. If the mission is not aborted, execution takes place during the Znon Melee Combat Segment on the turn following the announcement of execution.

[19.4] When an execution is announced, the Znon player must immediately reveal the location of the prisoner to be executed.

This announcement demonstrates that a hostage is alive and backs up the threat in order to force the Space Marines' withdrawal. The Znon player is not required to kill a prisoner once an announcement of execution is made, but if an execution is imminent at any future time he must again give a one Game-Turn notice.

## [20.0] Evacuation and Znon Outer Defenses

### GENERAL RULE:

During any Evacuation Segment, any or all Darters may detach from the Hive and go into deep space (at the Terran player's option). Departing ships may be attacked by intact laser pods at the Znon player's option (14.0).

### PROCEDURE:

A departing ship's breach is permanently removed from the map. During the immediately following Outer Defense Segment, the Znon player assigns each intact laser pod to one departing ship, and rolls a die once for each laser pod. For each roll of 1 through 3, the Terran player must roll on the Darter Damage Table (5.9) to determine damage to the ship being fired at.

### CASES:

[20.1] A departed Darter's breach may never be re-employed.

[20.2] A Darter may only depart if its breach is closed and at least one Space Marine is in its Holding Box.

[20.3] A Darter may never be fired at after the end of the Outer Defense

**[4.9] Unit Cost Chart**

Unit	Resource Point Cost:
Darter (+ Engineer)	8
Engineer	3
Scout	2
2 Lancers	4
Soldier Znon	3
Worker Znon	1
Boobytrap	4
Fake Boobytrap	2
To subtract 1 from the number of the Game-Turn that Hive enters hyperdrive	4

**[5.8] Outer Defense Table**

DIE	Number of Darters Built:			
	4	5	6	
1	0	0	1	
2	1	1	2	
3	2	2	2	
4	2	2	2	
5	2	3	3	
6	3	3	3	

**Key:** # = The number of Darters for which the Terran Player must roll on the Darter Damage Table (5.9) to determine damage received.

**[5.9] Darter Damage Table**

DIE	Effect on Darter:
1	1
2	2
3	2
4	3
5	4
6	D

**Key:** # = The number of "1" results (per 16.6) that must be distributed among the occupants of the Darter. D = the Darter and all occupants are destroyed.

**[9.6] Movement Point Expenditure Chart**

Activity:	Movement Point Cost:
Enter a box	1
Cross a door, hole, or open breach	+1
Fire in ranged combat	2
Improve Ranged Combat Strength by 1	+1
Attempt to blow hole in wall <sup>1</sup>	2*
Attempt to remove boobytrap <sup>1</sup>	1
Leave enemy-occupied box	+1
Unsuccessful attempt to leave enemy-occupied box	2
Open or close a breach <sup>2</sup>	2
Cut gravity <sup>3</sup>	2
Close down life support <sup>3</sup>	2
Attempt to destroy laser pod or engine room	1

1. Only Engineers may attempt this activity. 2. Only Space Marines may perform this activity. 3. Only Space Marines and Workers may perform this activity. \*One Movement Point for Queen or Master-Queen (18.5).

**[16.6] Melee Combat Results Table****Modified Die Roll**

	0 or less	1,2	3,4	5,6	7 to 12	13 or more
Effect on Target	-	-	-	1n	1	2
Effect on Attacking Units	1	1n	-	-	-	-

**Key:** 1n = One affected individual is incapacitated (owning player's choice). 1 = One affected individual is eliminated (owning player's choice). 2 = Affected unit is eliminated. Eliminated units are removed from the map. - = No effect.

**Summary of Die Rolls**

ACTION	DIE	ACTION	DIE
Mind Control succeeds:		Walls holed:	1-5
Target Incapacitated	1-5	Engineer attacked	6
Target Normal	1-3	Boobytraps removed:	
Individual breaks Mind Control	1-2	Normal Engineers	1-4
Units disengage:		Incapacitated Engineers	1-2
Through door	1-3	Armories detonated	1
Along corridor	1-5	Hostages may be executed	1-3
Engine room/laser pod destroyed	1-4	Intact laser pods may fire at evacuating Darter	1-3

**SEQUENCE OF PLAY****A. Znon Command Phase**

1. Mind Control Segment
2. Queen Activation Segment

**B. Terran Movement and Combat Phase**

1. Terran Movement and Ranged Combat Segment
2. Terran Melee Combat Phase

**C. Znon Movement and Combat Phase**

1. Znon Movement and Ranged Combat Segment
2. Znon Melee Combat Segment

**D. Hive Escape Phase**

1. Evacuation Segment
2. Outer Degense Segment
3. Hyperdrive Segment
- E. Game-Turn Indication Phase



## FICTION

# Rescue from the Hive

By Henrik Nordlie

The dim red light of the security chamber fluxed briefly as the Znon dilled the wall to enter. Its insectile yet oddly manlike form was a murky silhouette to her drug-hazed eyes. Restlessly she rolled to one side on the spongy, damp floor, too tranked-out to feel terror, but still aware enough to feel an animal aversion to the horror that approached. The man/insect chittered at her reaction and strode closer, squatting down beside her helpless form. Huge faintly glowing eyes loomed next to her bubbly helmet and a fantastically powerful hand squeezed her upper arm. The adrenalin in her blood brought her to an almost normal state of awareness. The thing reached out with one of its lower arms towards the shiny tightness of her skintuned legs. She whimpered. It touched her gently, high on the inside of her upper thigh. She faintly. In a very human fashion the Znon nodded in satisfaction, stood up and left the chamber.

\*\*\*

"Gentlemen, I want to first congratulate you for your spirit and heroism shown by the manner in which you all volunteered to a men to undertake what surely is a most dangerous and hastily organized mission. As you know, we've been pushing into Znon space for the past sixty years without once being able to have more than the most fitful and fleeting contacts with them. They've steadily conducted a mute fighting withdrawal in the face of our superior military technology and strategic flexibility.

"Now, it seems, the Znon, or at least a radical faction, have resorted to overt terror tactics in an effort to get concessions from Earth. At Tick 23,460 yesterday, a party of Znon soldiers boarded the government courier *Osprey*. In less than a kilotick they had killed the crew and abducted First Ambassador Helstrom and his nineteen year old daughter, Athene. At Tick 47,847 yesterday, they K-beamed a message to the World Congress that the Ambassador and his daughter would be horribly and publicly tortured to death unless their demands were met."

The bright lights of the briefing room stage made General Biers squint as he paused dramatically and turned to survey the squadrons of Space Marines in front of him. Damn fine, he thought, they'll do anything for me and leave it. Damn fine. He sucked in his gut and continued.

"We have decided *not* to wait out their deadline or negotiate. We will *attack* the Znon hiveship and rescue our wrongfully imprisoned fellow humans. No damn cockroaches are going to issue ultimatums to real men! We're goin' to go in there and pound them so hard they'll spit bug juice out of every asshole in the place. *Won't we?*" "YES, SIR!" chorused the room.

\*\*\*

A little fume of steam rose from the pan and swirled into the chlorine heavy atmosphere. High Thought-Holder Iq-kth extended her pseudo-tongue into the rich fresh broth and sighed in satisfaction. Pleasure is so simple, she mused, that if all of life were pleasure, there could be nothing worthwhile. Not even, she thought, the complex organization and technology that allowed her to dine on the mullied blood of her native planets' ubiquitous sand runners while deep in space and far, far from home.

She drank deeply and looked up. How exquisite it was, she broadcast the thought to the other Holders in the Mass aboard ship, that blue and white world that fills our screens with ironic hopes of fulfillment at last. We shall be the means by which they rise above themselves into the unity and exaltation of One Being. We who frustrate and bewilder them. We mythic and ominous; evil incarnate. A perfect focus for what they do best: hate. Through it and through us they will magnify themselves and in so doing give us the well-deserved death. We shall be immortal in their memories and they in their vigor and youthfulness perpetuate us thereby. We have chosen the perfect vehicle for our afterlife — songsingers, storytellers, soldier artists quick to anger and incapable of forgiveness if the cut is deep enough.

She lifted another sand runner from its glittering cage and tossed it, wriggling, into the silver pan. Bending closer to watch, she skewered it with the glowing iron and crooned it to death with a mind-song from her childhood.

\*\*\*

It's almost like they wanted us to blitz 'em, thought Senator Gurin as he attached his harness to the VIP transair system of Government Prime. The onshore breeze from the Atlantic made him sway slightly as the cable lifted him higher over the brilliant sands of Graciosa. Glad I voted to build Prime in the Azores, he congratulated himself, otherwise I'd have never met Rita and my wife would never have found out and left me — happier than ever before.

The concoit of a multi-trillion credit Government Prime coming into existence so that he could at last find the simple pleasure of an uncomplicated woman made Gurin chuckle to himself as he popped the briefer cube onto his eye. His mind wandered as the cube rolled audio-visual that wasn't much different from the media take on the Hive Kidnap Crisis, the latest in a string of Znon atrocities. Why do the Znon continue to indulge in these pointless provocations? Why do they defend Earth-planet planets which are intrinsically of little value to them? Why don't they communicate on some regular basis — become less remote and inscrutable? They seem so suicidal.

"...in summary," the cube squeaked "the Znon kidnappers have indicated that unless the eight home worlds are declared inviolate and unapproachable by humans, they will torture their captives and beam their slow deaths onto the home screens of Earth for all to watch."

Well, they sure managed to excite the hell out of everybody, that's for sure. One popular old man and his vulnerable daughter skinned alive for your dining and dancing pleasure. Gurin grunted as he told himself the macabre scenario: a whole planetful of people will put themselves into jeopardy to save two people, if the stage effects are just right. No matter that thousands die each day on the V-ways and just a legislated minor change in speed would save half those lives. Nobody could bring themselves to relate to that. Too impersonal. Looking below, Gurin saw a swirling mass of demonstrators being split in two by riot police dandling the Senate building. The distant whooping of police helicopters and their flashing red xenon lights played counterpoint to the chant from the ground: "*Stamp out the bugs. Smash the hive worlds. Stamp out the bugs. Smash the hive worlds.*"

The helicopters closed on the perimeter of the mob and spat white streamers of tear gas and Super-slip. The raging crowd responded by flinging a hail of rocks at the low flying copters, and unfortunately scoring on one. Its tail rotor jammed, the machine flipped on its back and scythed into the carpet of humanity below it. A great wailing rose from the rioters punctuated by the dull boom of the aircraft's tanks exploding. A red blossom of flame whooshed out to engulf the comically slinding, gas-blinded demonstrators. The new sound of approaching fire and emergency helicopters seemed to dispel all others as the survivors staggered about mutely pointing at what they had accomplished.

Sailing above it all, nevertheless, the rage of the masses seemed to transfer itself to the lone traveller. "Stamp out the bugs. Smash the hive worlds," Gurin whispered grimly to himself.

\*\*\*

"Tell you, I don't give a used pee-tube for this Helstrom breather, but I wouldn't mind securing his daughter into my suit at the end of the watch. Class A, long lasting chest bottles, she got." Privata Carson Amos interrupted his 'til now non-stop post-briefing monologue to haul himself up the accessway of the Darter-class *Dele-Pavonis*.

Following him, the other six enlisted men in his assault squadron jingled and clanked their way into the recesses of the pale blue troop carrier compartment. Plastic

squeaked and straps thrummed as they settled into the ejection seats lining the center of the fuselage. They looked like a very big bobbled team in funny pale yellow suits with helmets so anonymous as to make them seem clownish.

"Test, battlesuit comm, Yo!" crackled Corporal Townes, as he snapped shut the faceplate of his Mark VI British Industries Powered Environment, Individual-type, Hostile Action Ruggedized, nr. 8876; call named *Jumping Johnny*.

All the man "yo-ed" in sequence down the line.

"Suggest this," buzzed Amos, "as soon as you guys squash the bugs and rescue the Ambassador, give me cover and I'll twin-pack the squeezer to our little mobile home."

"Suggest this," shot back Townes, "you may not have the equipment to twin pack anyone's daughter after those bugs get through with you. A lot of canaries are gonna be cooked before this mission gets a cap. Suggest this additional: study your goddam tactical brief so you can tell a hive tunnel from a shit-hole when the time comes. K?"

"Ooooh, Corporal, if it's going to be that much fun, why are they paying us so much," howled Amos into the suit comm.

All the man, including Townes had a good tension breaking laugh over that one. The enormous launch doors of Assault Cruiser *Destiny* yawned open to space and the six Darters filled with frightened Space Marines silently sailed into the black.

\*\*\*

They are good at this, an abstract corner of his mind critiqued through the sheath of pain that engulfed his chest. The Znon worker held his torso steady with two lower arms and with its two upper limbs cut and peeled back patches of Helstrom's skin just below and around his left nipple. The lens of the video camera rotated slowly as it zoomed in for a better look.

On Earth and four dozen other humanity-choked worlds, a half-trillion watchers vowed unmerciful, everlasting vengeance. They could see in the background what appeared to be a lounging audience of self-indulgent Znon, chattering in excitement with each new variation in the torture. Another technician approached Helstrom from the side and waved a white hot needle out of a kin. With a flourish the worker shoved the glowing point through the human's side so that the tip appeared in the center of the wound on the front of his chest. The blood superheated and exploded spectacularly. All the Znon clacked wildly.

The torturers wore skin suits and bubble helmets. They and their object were isolated from the Znon audience by a dome of trans-steel. Racked up on a tee of metal and bathed in harsh white light, Helstrom knew that the resemblance to a crucifixion must be unmistakable. The Znon visible to the camera were in dimmer light but still very visible and horribly animated. Helstrom tried to squint and see past the camera into the even dimmer area beyond. He knew that the real Znon audience was actually *there*, out of view. The ones we called the queens, in weak analogy to the bees of Earth, they were

staging all this. Deliberately enraging the mass of humanity against them. What purpose did these unfathomable monsters have?

A new blade ranged down his chest to his groin in rhythmic zigs and zags. A quarter trillion watchers turned away and gagged; a quarter trillion pressed closer still and beat the screens with fury. Perhaps they fed upon the rage, thought Helstrom. Maybe their telepathy extends to humanity and they get their jollies out of being hated *en masse*. If that were true, he wished they'd find less complicated means to gain their satisfactions. The skin on his chest was now terribly ripped and exposed. Large purple-red patches of raw muscle gleamed wetly in the strong overhead light. The human's chest heaved under the burden of the agony being inflicted. Still he knew they were bringing the pain down to a tolerable level by measured drippings of drugs into his arm. Enough pain to cause him to strain against the torture but not enough to make him go into terminal shock. They are good at this.

\*\*\*

"Hey Townes, you to appendix 12-B in your tactical, yet? Helstrom's a Marine!"

"You say? Those bugs got a canary in the can?"

"Yeah, look ahead, guys. Ambassador mustered out in '57. Won a Blue Glaze First Class in the invasion of Mela IV."

"Goddamned Award-of-Earth-winning Marina bein' tortured by sonabitch bugs?"

"We got to get *thara now* and *get our man out*," screamed Amos into the comm. He turned the power on in his suit arm and smashed his fist on the structural rail of the acceleration seat. All the Marines took up the beat as if to make the Darter move faster. The rail shook with the blows of seven mighty fists. A true, white anger suffused their minds and filled them with a sense of holy mission to rescue one of their own.

\*\*\*

*They come!*

All the Thought-Holders had it at once. The technician at the screen had only to see the readings of the approaching human assault ships and that information was instantly part of the net of thought of the higher order Znons. Soundlessly, the command went to the fighters. The chlorine atmosphere was enriched and all of the ship's complement were put into battle suits. The human and his child were placed near one of the forward modules of the ship. The most likely place and the one to be most heavily defended. Although not designed for battle, the colony ship of the Znon had a rudimentary set of external defenses. These missiles and shot bombs were dutifully launched.

"Tactical surprise. Tactical surprise," Townes hummed to himself as the Znon ship came up on his helmet viewer. Then he saw the missiles venting and flaring in the vacuum. "Secure for evasion," he said with professional calm.

The Darter executed a set of wild maneuvers that got it past the first screen of missiles with only a scorch on its paint. Shot bombs began to rattle on the thick ablative plastic of the hull's armor.

"Lova my little Darter. Don't hold much, but it keeps you safe!" howled Amos with glee as the bombs exploded infelicitously against the ship. All then saw sister ship *Bete Hydrin* expand into an orange ball of gas as it took a direct hit from a homing missile. The Marines hunkered down in their seats and made their private mental preparations for the moment of truth that was less than a minute away. Streams of glowing purple tannis balls weaved at them from the direction of the Hive ship. They always just missed the Darter as it tracked in on its target.

Townes watched almost hypnotized by the sight in his helmet screen. Of course, he thought, if they did hit us with one of those laser bolts, we wouldn't know it, would we, and that's why they always seem to miss.

"Standby impact..." Townes announced.

"Matching...4...3...2...1... impact," radioed the pilot.

"Hook up for blow-in." All seven Marines in unison slammed home the overhead cable connectors of their assault harnesses and slapped the helmet of the man ahead.

"Stand in the door," the corporal intoned the litany.

A soundless vibration came through to their feet as the shapad charges in the assault pod underneath them blew a precise hole in the hull of the enemy ship. All of the team saw the countdown lights in their helmets tick off prior to blow in. They chanted together with the lights. "Go, go, go, go, *hit it!*"

\*\*\*

Thought-Holder Iq-Krth sew through the eyes of the waiting Znon fighters as the hull blasted in. The dim red lights allowed her perfect detail of the scene as the big yellow figures shot into the companionway space, dangling from long flexible cords that released them as they hit the floor under ship's gravity. Marvelous, she thought, such precision in individuals. She watched as the humans immediately opened fire and incinerated several of the waiting Znon.

Without hesitating the Marines spread out in different directions. Almost perfect killers soon to achieve perfection, she broadcast to the others.

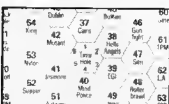
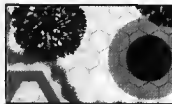
Heavy streams of purple energy bolts flashed down the cavernous tube of the ship. Other Marines signaled from the distance with orange lights. Waves of Znon threw themselves at Townes's small group of armored men. Molten metal splashed from the deck as sizzling bolts caromed about. "Mayday! Mayday! This is Townes, Team Leader B. I'm taking a lotta bugs at map reference 16A. Suggest additional effort. K."

"Roger, Team leader B. Zanari of D Team to the rescue. Coming map reference 14. K?"

"Copy. Will support." Townes directed two of his men to improvise a bunker out of Znon dead and set up a heavy weapon rig covering the approach of the relieving team. The men looked like characters in an old movie as they were sporadically lit by the flash of weapon discharges. The gun was brought to bear

[continued on page 31]

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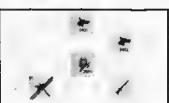
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# DragonNotes

A regular feature for  
DragonQuest Players by David Ritchie

Both *The Palace of Ontoncle* and *The Blade of Allectus* are now in stock and should have already reached dealers' shelves. Due to scheduling difficulties, the next *DragonQuest* products will be delayed until March. At that time, *Arcane Wisdom*, *The DragonQuest Randomized Dungeon Kit*, and *Frontiers of Alusia* (currently in the Art Department) will be ready to ship.



*The Frontiers of Alusia* is a product about which we here at SPI are particularly proud. Designed by renowned FRP grognard Rudy Kraft, *FOA* consists of a four color 22" x 34" map of a mountainous frontier area together with a booklet of descriptions of the known features of the area and instructions for using the map in creating adventures. Though the booklet is keyed to the *DragonQuest* rules and the terrain portrayed is drawn exclusively from *DragonQuest*, the map can be used with virtually any fantasy role-playing game currently on the market.

Ultimately, *FOA* will connect to two other maps showing the "civilized" area to the north. These succeeding maps will be part of a major adventure package and will be accompanied by 70+ pages of support material describing the predominant cultures existing in the area portrayed. If that package is a success, we then plan to market a series of additional maps covering the steppes to the east, the land beyond the western sea and the rich and sophisticated kingdoms of the lands south of the *FOA* map. Assuming that all of this comes to pass, the final result would be a *War in Europe*-size map of an entire continental mass with over 150 pages of support material detailing a score of societies (including their customs, religions, political and economic systems, class structures and the like). All future *DragonQuest* adventures would be placed somewhere in this continent and we might even attempt a few board games based on the history of the area.

Also in the works currently is a third *DragonQuest* supplement dealing with that hairiest of processes, the generation of a world in which to set adventures. Nobody has yet come up with a system for painlessly doing so, though endless rivers of advice on the subject has flowed from the pens of GM's writing in various fanzines. So...SPI has tapped another veteran role-playing designer ("roll-playing" if you write copy for Avalon Hill) to come up with a step-by-step guide as to just how to do it. Steve Jackson, designer of *Melee*, *Wizard* and *The Fantasy*

*Trip* (among others) is currently hard at work between issues of *The Space Gamer* developing what we think will be the most interesting (and sorely needed) set of rules in FRP gaming. If all goes well and the barn don't burn and the creek don't rise, look for this release *Origins*.

SPI's *MonsterQuest* was, if anything, too successful. At first, it didn't look like anyone had even read our ad and I was spending a lot of time in occult book stores looking for material and mentally prepping myself to research and write the entire fifth book of *DragonQuest*. Then, about Christmas, I started getting these bundles of letters.... Now, I am engrossed in the sorting, collating, and editing of piles of exotic ghoulies, ghosties, demons, and things that generally go bump in the night. Most of them are quite good and I am often amazed at the variety of sources consulted (though I wonder if a few respondents are not putting me on). In a month or so, the supplement should be finished and we will notify everyone who sent us material of the status of their submission. Look for this product late in the spring.

That's about it for new product for the upcoming year. We have a few other things in the works that might come to fruition next fall. I'll talk about those if and when I manage to get them past the ogres who guard the integrity of the production schedule. Meantime, I promised to answer some questions in this column, so...

**Drake Lether** wants to know: Why can *everyone* be a magic user without penalty? Drake feels that a beginning character who is designed not to be a magic user starts with a disadvantage since he won't have the benefit of all that free training (plus, in some cases, a rather generous endowment from his College in the form of expensive tools and supplies). Hmmmm...I questioned that idea when we wrote the rules, then dismissed it because a non-magic user got that wonderful benefit to his magic resistance while a beginning magic user was usually cooked meat early in the game unless he made arrangements to have himself protected by some tough swordsmen. Under the provisions of the rules governing adventures (especially 79.4), an Adept who seeks such protection will usually receive only a half share of any loot. I would say that in general the benefits of being a magic user are fairly well balanced against the drawbacks, but for Drake and others who may disagree, I suggest the following procedure be followed:

**Any character who starts the game as a magic user should have his total allotment of silver pennies decreased by half (round up). Any character who decides not to be a magic user should have his experience points with which he starts the game doubled.**

Aside from being a balancing factor, this procedure can be justified on the

grounds that a character who spends his time being tutored in a (presumably) monastic environment is less likely to have accumulated any money or experience outside of that imparted to him by his tutor(s). On the other hand, a character who has lived outside of the stringent rules of apprenticeship in the magical arts is more likely to have acquired secular experience and modest wealth.

**Normen Helb** asks: How do you modify the Fatigue and Endurance of a Shapechanger who has suffered wounds in one form and changes into another form? Cops! We don't seem to have covered that one. So, ok, here goes....

**The Fatigue and Endurance levels remaining in one form should be directly proportional to those same levels in another form. Proportions should be calculated independently for each characteristic as follows: Divide the number of points remaining by the maximum value for the same characteristic while in the same form.**

For example, a Shapechanger who had a maximum Fatigue of 30 while in Human form and who had suffered 15 Damage Points to Fatigue would have 15 Fatigue Remaining. Therefore, the remaining Fatigue (15) would be divided by the maximum Fatigue (30) to yield a result of .50. This is the percentage of Fatigue remaining to the Shapechanger while in Human form (50%). The maximum Fatigue of the Shapechanger while in Beast form is then calculated by multiplying the maximum Fatigue of the Shapechanger's Beast half by this percentage. Thus, if the Shapechanger was a Wolf in Beast form with a Fatigue of 20, the Shapechanger would have 10 Fatigue remaining if he changed into Wolf form (20 x .50 = 10).

This procedure should be used whenever any characteristic has been decreased in one form to convert the loss when the Shapechanger adopts another form. The same procedure should be followed in the case of Weres, Demons and others who may adopt a variable form. **Note:** Whenever a fraction of a percentage exists or whenever rounding is necessary, the GM should use his judgment and a bit of dramatic license to determine whether to round up or down.

Normen also wanted to know if we meant it in 6.6 when we said that a Giant's Difficulty Factor for doing Minor Magic is increased by "1" (making it easier to perform the magic). The answer, strange as it may seem, is yes. Minor, in this context, means "simple" rather than "small." Thus, the idea was to alleviate the fact that Giants will have a lessened Magical Aptitude by giving them a bonus when performing simple types of magic to offset their overall lack of magical ability somewhat. Good question, though.

Salutations until next time. ■■



# Media

## Seeing Red

Stop for a moment and consider — there is an aspect of the boom in science fiction film that has absolutely nothing to do with fanboys of any stripe, that will profoundly affect the visual bearing of sf film although it does not speak to the unreasonable mania of special effects junkies. It is an aspect which will prove a great detriment to films of the boom, since those films are by and large films of style and pyrotechnics rather than of depth on any logical, emotional or intellectual plane.

Definitions first. Reference has been made far and wide, from con-suite cocktail hoohahs to gamers' conclave to letter-of-comment columns, to the so-called "boom" in so-called "science fiction" films. Presumably it was an upsurge in the production values afforded such projects, commencing with *Star Wars* in 1977. Since that upsurge, for want of better nomenclature, will continue to be called the "boom," some temporal boundaries will better encircle the phenomenon for critical purposes.

The boom equals two stages — artistic and financial — that, in terms of rise-and-fall graphs, might be almost directly opposed.

Roughly, the artistic boom is bordered on one side by 2001: *A Space Odyssey* and *Chariot* (both 1968), and on the leeward side by 1977's *Demon Seed*, notably the last sf film to see release prior to *Star Wars*. In between sit 1971's *THX-1138* and *Andromeda Strain*, 1974's *Phase IV*, *Zardoz* and *The Last Days of Man on Earth*, 1975's *A Boy and His Dog* and *The Men Who Fall to Earth*.

The bankbook boom kicked off with the \$70 million afforded *Jagan's Run* in 1976. The \$200 million-plus flurry that followed encompassed *King Kong*, *Star Wars*, *Damnation Alley*, *Close Encounters*, *Superman*, *Alien*, *Meteor*, *Star Trek*, *The Black Hole* and *Prophecy*; the boom itself might as well end with DeLaurentis' latest \$40 million fiasco, *Flash Gordon*. Or, perhaps, with the spate of sf productions due in February (*Outland*, *Scanners*, *Inseminoid*) or June (*Clash of the Titans*, *Superman II*).

Critical division between the two booms, in this case, is disposable since all films are threatened equally.

Production and distribution policies for new films are increasingly stringent and costly. Cable television and the rapid encroachment of 24-hour "Z" channels, featuring uncut movies (Los Angeles already has three), are undercutting the theatre business. Multiply the former by the latter and the product may drive the theatre business into the tar pits by the turn of the century (with the usual holdouts: Art houses, movie-fan palaces, and so on).

But this new threat is inherent in the films themselves. Those aware of the debacle concerning those films of the 1930's and 40's still on nitrate stocks are probably aware by now of the similar fate that awaits today's sf extravaganzas.

(To recap quickly: Nitrate film stock is extremely flammable. It is technically illegal

to circulate nitrate prints because of the fire hazard; some of the films — which include the comedies of Abbott & Costello and the Marx Brothers — have been "salvaged" from the nitrate negatives, but many have not. The image on nitrate film begins to shrink after several decades, gradually pulling away from the frame borders until it flakes off altogether. If new prints and negatives are not made, time will inexorably do its dirty work.)

Directly, then, these "boom" films, the ones that lean so heavily on visual flair, precise cinematography and striking color effects, will also age with a lack of grace proportionate, in many cases, to their lack of originality. Under the best storage conditions, *Star Wars* and *Close Encounters* will have begun decay by the turn of the next decade — definitely not films for the ages. The blue end of the color spectrum will fade first; the green dyes will oxidize, leaving only red hues. Once the fading process begins, it accelerates. Temperature is the culprit, and the Eastman Kodak figures (generally applicable to all current film stocks) run like this: At 80°F, film will "go red" in a decade. At 60°F, 20 years; at 40°F, 50 years. Assuming prints are not stored with any more care now than ten years ago, and considering the number of films made in 1970 that are already going red, the conclusions are fairly ominous.

The only traditional exception to this rule is good old three-strip Technicolor, which dates from 1932 and is astronomically expensive by today's standards (the film is developed once for each primary color). Prints made in "lb" (limbination, or "saturation") Technicolor will generally maintain rich, full hues for the life of the print — several hundred runs worth. lb Technicolor was phased out circa 1972, although some later films, such as *The Final Programme* (The Last Days of Man on Earth) were done in this process. *Star Wars*, *CE3K*, and their ilk, however, were not.

When asked why he was doing his latest, *Raging Bull*, in black-and-white in the here-now 1980's, filmmaker Martin Scorsese replied he wished to make a film that would not fade, a contemporary impossibility when dealing with color. He made the only comment any artist could on the throwaway (read "budget-conserving" if you wish) nature of present-day print manufacture.

Sure, it's just an aesthetic quibble, therefore one with no sound financial footing in Hollywood. But considering the megabucks thrown in the direction of sf, why not produce a film that will look in forty years the way *Gone With the Wind* (Technicolor) looks today? One answer might lay in diverting the money now squandered on those bloated 70-millimeter prints toward bringing back true Technicolor in individual cases. The words of Groucho Marx, however fogged by time and nitrate, speak to us from *The Big Store* as a kind of sarcastic prophecy: "This scene would have been in Technicolor — but Mister Mayer says it's too expensive!"

(Thanks to Jim Rondeau of San Jose, California, for help with the research for this column.)

David J. Shaw



Hive (continued from page 26)

and began to slice through the lightly armored Znon at close range. Amos, working the gun, stamped his foot with pleasure every time a Znon suit glowed in the path of his fire.

"Flame'em, baby, flame'em!"

Smoke roiled out of a compartment as Amos' fire hit some combustible in it. Small wet wriggling things poured out of the compartment. They floundered and keened in the smoke and the fire from the Marine squadron. Amos' gun lanced through them in a continuous stream and the little creatures exploded in bright smears of vaporized organics.

Zanari's men were methodically advancing up the backs of the Znon defenders by launching shot bomblets in waves, much like the advance and fire discipline of ancient infantry. The shrapnel screamed through the crowd of enemy, and sent heads and limbs and pieces of armor suit flying in separate directions. Soon it was quiet and Zanari appeared through the smoke, stepping delicately over dead Znon.

"Corporal Townes, I presume. I'm pleased to announce that your ass has been officially saved." The arriving corporal did an awkward bow in his battlesuit.

"Save this, you dumb..."

"The girl I've found the girl, Townes!"

"Well, where the hell are you?"

"Ref 12B. This dippy bird is dressed just like a bug. I almost flamed her when I saw her."

"Were comin, Ace. Keep low. Any bugs?"

"Just dead ones."

"Ambassador?"

"No sign of our guy."

The two squads turned down the ring like corridor of the huge ship. The ship described a cylinder made up of three of these corridor-rings joined by lengthwise corridors. The spaces formed between these rings and transverse members held modules of compartments. One of the forward modules was where Weiss guarded the comatose girl.

"Figures they'd hold them in towards the head of the ship," said Zanari to no one in particular. "That way they put the hostages between us and the hyperdrive, so they could jump and trap us onboard."

"A goddamned tactical analyst amongst us!" yawned Amos.

"Up yours, yellow head."

"I'm only yellow on the outside, brown drawers!"

"Quiet, quiet on the radios," an officer's band signaled.

"Aw shit, now I'm gonna get tickled by the Old Man for lack of battle discipline. If I live."

Through the red haze of smoke they saw Lance Corporal Weiss holding the small figure of the Helstrom girl in one arm and waving his J-gun back and forth as if it helped him search out the enemy.

"No free feels, Weiss. That girl was promised to me before I was a virgin."

"Well, that can only be Private No-Class Amos and the rest of the merry men." Amos put his helmet to that of Weiss and said seriously, "Honest to God, she okay?"

(continued on page 33)

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# Designer's Notes

## Universe

We are in the early development stages with our science fiction role-playing game. With the help of role-playing experts Dave McCorkhill and Tad Woods, everything is slowly coming together and we are planning a publication date in June of '81. Here is a condensed version of the working outline, to summarize all that will be included in this mammoth project.

• **The Rules for Universe** will be divided into three books: the Gamesmaster's Guide, the Player's Guide and the Adventure Guide.

• **The Future.** A description of the human interstellar federation and a brief recounting of its history. Intended to put the GM and the players in the spirit of the game. Introduces the various technologies used (interstellar travel, artificial intelligence, methods of government and commerce).

• **The Gamesmaster.** A guide to the Gamesmaster's duties as an impartial referee and as a creator of the worlds in which the players interact.

• **Character Generation.** Initially, each character consists of four potential values in Physique, Coordination, Intellect and Social Standing. The player chooses fields of study for the young character, such as theoretical science, applied science, business, humanities, the mind, the body, and the military. Each character's potentials and fields of study are used to determine values for strength, endurance, dexterity, agility, intelligence, mental power, aggression, leadership, wealth, and social status.

• **Character Professions.** The player chooses from a list of about 25 career areas. Each character's chosen fields of study and his characteristics will determine which professions he may enter and excel at. About half the professions are military or security oriented.

• **Character Skills.** Each character receives skills from a list of about 100 highly specialized areas of expertise, based on his profession, fields of study, and characteristics. Skills may also be acquired and improved during a character's adventuring life.

• **Robots and Equipment.** The technology of artificial intelligence is presented with a list of various robot types that characters may purchase. Robots may be bodyguards, servants, porters, data analyzers, information banks, or just side-kicks. A comprehensive list of weapons, clothing, land vehicles, electronic aids, armor, tools, foodstuffs, and other equipment, along with prices, requirements and effects of use will be included. Certain professions provide characters with robots and equipment free of charge or at a discount.

• **Character Combat.** Resolving combat between characters, non-player characters, aliens, and creatures on the surface of a planet or within the cabins of a spaceship.

Although all of a character's characteristics may come into play during combat, the accuracy and lethality of weapons technology will make equipment, intelligence, dexterity, and willpower more important than strength.

• **Space Travel.** Interstellar travel is conducted by hyperjumping, which may be aided by a psionic navigator. Standard propulsion spacecraft are used to travel within a star system. Orbital/sub-orbital travel uses standard propulsion and requires streamlined spacecraft (if the planet has an atmosphere). Many established routes allow travel from planet to planet with varying schedules and quality of service. Ships may be specially chartered to travel to a planet that is not a stop on a route.

• **Spaceships.** The attributes, design, construction, purchase, and rental of spaceships. Military, merchant, courier, and personnel ship types are covered. Spaceship weaponry and armor are explained.

• **Spacraft Combat.** A detailed system for resolving combat between all possible types of spacecraft in the game. Quick movement, lots of firepower, reaction time, and excitement will be stressed. Rules for gravity effects will be included.

• **Star System Generation.** Using the spectral class of the star, the number of planets of interest in the system, their resource potential, their habitability potential, their size, and the number of moons each planet has is generated. For each planet and moon, the surface gravity, the atmosphere, the average temperature, the hydrography, and the length of day is determined. If the planet or moon has liquid, the general layout of liquid and land masses is drawn out on a Planet Display. Each planet is composed of one to 82 environs, depending on its size. Extensive rules for assigning terrain types and human colonization levels to each environment, based on the planet's attributes and its distance from the Earth, will be included. Other features include starport quality, spaceports and schedules, technology levels, type of government, and special notes on the minerals, plant life, and animal life of the planet. Various methods of movement on planet surfaces are explained.

• **Encountering Creatures, Aliens and Non-player Characters.** Master lists of beings, with extensive instructions on creating encounter matrices suited to individual planets and environs. The detailed "mix and match" lists are supplemented by encounter frequency and reaction modifiers and may be used as presented, if the GM does not want to generate new matrices.

All the above material will be included in the Gamesmaster's and Player's Guides. The Adventure Guide will include one complete adventure and 20 adventure outlines, in various stages of completion. Three completely generated star systems will be included for use with the adventures provided or with scenarios of the GM's devising. Complete instructions on planning your own adventures with lots of plot twist ideas to inject into all sorts of situations, along with systems for the acquisition and expenditure of money and Experience Points, will round out the Adventure Guide.

John H. Butterfield

Hive (continued from page 31)

"Yeah. Just drugs, no marks."

Weiss and another man were detailed to take the girl back to the Darter. The squads fanned out in two widely spaced lines, with some of them using their legs under power to hang onto the ship's walls. As they came to the companionway to the next module, over a dozen Znon erupted from it, firing wildly in all directions. Two Marines went down before the last Znon.

Amos, Zanari, and Townas approached the lock area from which the attack had come.

"Well, it's just about big enough so the three of us could get in there quick and shoot whoever's dumb enough to be left on the other side," suggested Amos. The two Corporals nodded assent and stood back as Carson Amos raised his leg to kick open the door.

\*\*\*

She sensed the mind blur of the humans on the other side of the lock. Wonderful, she thought. I wish I could read the specifics — what a fabulous mixture of hate, fear, and exhilaration. Iq-kth eyed the dying human on the metal tee and said to him through her speech synthesizer: "You are a remarkable people. To have accomplished so much in so little time without unity. When you attack our home worlds as you now must, the mind net of the Repositers will be finally cast upon the hundreds of thousands of your soldiers and they in turn will bring it back to the rest of your race. You will be made One. And you will always hate us and remember us. A fine afterlife for Znon that will last for eons. As a parting gift to you, I'll only kill the first soldier through the door."

Helstrom, now skin-suited, glared weakly at Iq-kth and heard the confirmation of what he had guessed while undergoing torture. That the Znon were on some predestined terminal course of racial suicide. He rolled his head towards the door just as it clanged open to reveal a huge yellow figure with a laser rifle blazing in its hands. From the gloom, she raised her power wand and hurled a fierce violet bolt unerringly into the face mask of the big target. The man's head vaporized inside the helmet and blew out the front in a blast of smoke and flame. His rifle continued to fire as he jittered across the floor. The gun finally melted into a glowing mass under his fallen, headless body.

The other two soldiers through the door immediately returned the fire and caught the large Znon Thought-Holder with a total of five shots before she exploded from body steam.

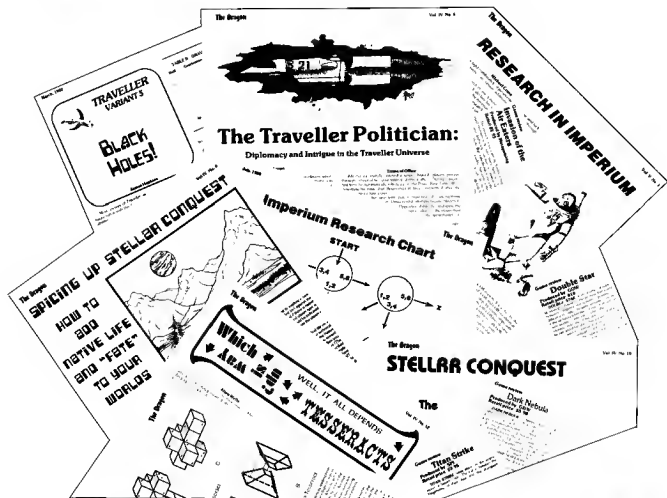
"Aw, not you," said Townes softly, staring at the burning husk that was Amos.

Zanari put his helmet to the Ambassador's and listened to the weak and disjointed words. With a last raising of the hand in admonition, the tortured man slumped in death. Slinging the body over his shoulder, Zanari turned to the still staring Townes.

"The last thing he said was 'don't destroy them.' Can you imagine that? They torture the hell out of the guy and he wants to save them. Can you beat that? 'Don't destroy them.' Christ I mean, we're gonna blow those bastards up so good nobody'll ever forget it!" ■■■



# The name is misleading . . .



## . . .but the articles aren't

**Dragon** isn't a futuristic-sounding name. Spaceships and lunar landscapes aren't on the cover. But between our covers is page upon page (at least 72 each month) of accurate, creative and original information about science fiction and fantasy gaming.

This collage is some of the articles and game reviews on science fiction subjects from recent issues of **Dragon**. Although we're known for our coverage of fantasy role-playing games, **Dragon** also contains articles to enlighten and delight the game-player who's more into solar systems than swords and spellcasting.

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# Games

Western observers are often fascinated by what lies on the other side of the great cultural rift between the Orient and the Occident. The ways of life and the very philosophies of Oriental peoples find no ready parallel on this side of the ocean and, for that reason, appear alien to much of the public at large. But this is an increasingly small world we have come to live in, and mass communication has given us a superficial understanding of the public face presented by some of the Oriental cultures.

The land with which we most readily identify is indisputably Japan. That country is at once familiar, being the home of Datsun and Godzilla, and peculiar, being the land of the Shogun and *seppuku*. The Japanese, living on several harsh islands with little in the way of natural resources, have proved a most flexible people through the centuries. When their ruling body decided that the country must adapt to foreign customs and technologies, their traditions were to change accordingly. This national trait has allowed Japan to rise far above its evident station in the world community.

The change which shaped modern-day Japan occurred in the latter part of the 19th Century. Admiral Perry re-introduced European (and introduced American) culture in 1854, after a 250-year hiatus. The Japanese rulers noted that India and China had been easy prey to European technology, and decided to embark the entire country on a course of rapid modernization. They achieved their goal in about a quarter-century — a shockingly fast transition period in which to adapt wholly new concepts — which led to a good deal of cultural disruption. No matter: Japan served notice that it was a world power by defeating a European nation in the Russo-Japanese War of 1904 and 1905.

Though the Japan of 1854 was not the technological equal of the European countries, it could claim a full and varied culture of its own. The islands had been loosely organized in a feudal pattern, in which either the Emperor or one of the nobles held power, depending on who had the most political strength at the time. The social niceties were a clever graft of native and Chinese customs and tradition (for instance, the ideograms in the written language are all based on corresponding ones in Chinese, but the spoken language is unique to Japan). Lest the reader believe that the Japanese are but a race of skilled imitators, their accomplishments include what is believed to be the first novel (*Tale of Genji*, by Lady Murasaki, circa 1027 BC) and the Shinto religion.

The Japanese embraced both the Buddhist and Shinto religions; in fact, one could be a worshiper in both faiths and not be counted unusual. (The Japanese, however, were not sympathetic to other religions. Believers in foreign religions had less social stature than the *eta* — untouchables — and were often persecuted.) The Shinto and Buddhist religions are as closely (or as loosely) tied to each other in worldview as are Judaism and Catholicism. Both religions tell

of an afterlife in which true enlightenment can be attained by taking the proper path of the dead. Shinto theology is more worldly than that of Buddhism, and accords more reverence for the things of this world.

Since belief in religion and in the supernatural are often interrelated, the Japanese and European views of the supernatural are quite dissimilar. Japan abounds with spirits, who are generally favorably disposed towards man. The nasties, who are chaoticists and not accountable to a central Hell, range from legendary intelligent beasts to the vengeful ghosts of the dead. The benevolent spirits are organized hierarchically. The top of the Buddhist pyramid is greatly concerned with the affairs and behavior of men; the Shinto "gods" are best described as anthropomorphic representations of various aspects of nature, and care little for the individual man.

The preceding background helps explain why Japan is an excellent setting for Western role-playing gamers. A person is most likely to create a role for his character if the game environment is either highly familiar, in which case the player can rely on stereotypes, or exotic, in which case the player must give much thought to the mores and customs his character is supposedly observing. Westerners can be assumed to have a rudimentary familiarity with Japanese culture, so they should not be bewildered by its strangeness. The referee is then responsible for introducing his players to the rest of this intricate and highly stratified culture. If need be, the referee can break his players' bad role-playing habits by object lessons, for the Japanese have no sympathy for those who flout their taboos.

The land of Japan, above all, is much more real than the typical fantasy world, as people have lived, loved and died there for centuries.

## Bushido

**Design:** Paul Hume and Bob Charrette

Mail order and retail sales

Phoenix Games, \$10.00

*Bushido* treats Japanese culture as would a feature movie, concentrating on the high points and ignoring most of the mundane. Those players who enjoyed James Clavell's *Shogun* and who wish to enter the Japan of Blackthorne's time will be quite content with the *Bushido* rules. A player-character could very easily be an extra from the set of the *Seven Samurai*, or a star of a Kurosawa film.

The design philosophy is not unlike that of *Dungeons and Dragons*: the players should experience a fantasy pastiche, combining the most romantic elements of the myths. The designers, who are reasonably conversant with their Japanese history and lore, pay enough attention to detail to not offend the purists. The object of a player-character, while not explicitly stated, seems to be to become a wandering master of great repute, though other options are provided. If the reader feels most comfortable with the become-a-powerful-character-and-stay-there school of play, *Bushido* makes room for him.

The rules are divided into two books, one for the referee and one for the players.

The designers were at least partly aware that the players would not restrain themselves from peering into the referee's volume, and wisely refrained from formulating any rules which, if known by one player, would give him a tremendous advantage. The division of rules is fairly sensible: the players are given the basic capabilities of their characters, and the referee is instructed in the land and inhabitants of Japan, along with guidelines on how to run a campaign.

The organization of the rules has improved considerably since the first edition of *Bushido* was published about three years ago. The text is written in an informal and oftentimes uneven style. The designers went overboard in coining abbreviations (especially since they neglect to explain many of them until long after their introduction), but thoughtfully provided a glossary for the mystified reader. An index and a table of contents allow access to almost all of the rules, and what can't be found usually doesn't matter. The rules are simple as role-playing games go, and should not pose any problems for the experienced role-player.

The generation of one's character is more important in *Bushido* than in most role-playing games, which causes that decision process to overshadow the rest of the game. The player begins with a character record sheet (CRS, as the designers compress the term), and methodically begins to fill in the blanks.

The character's caste and rank are determined randomly. A player will wish to be either *samurai* (highest caste) or *ninja*, the latter because a character can only be a *ninja* if born one. If a character is a low-ranking *ronin* (sword-for-hire) or, worse yet, a peasant, he starts at a significant disadvantage compared to his peers.

The character is then slotted into a profession (a character class is a character class is a character class). He can be a warrior (fighter with weapons), a martial artist (fighter without weapons), a magician, a scholar-monk (cleric) and *ninja* (thief and assassin), if he qualifies for the last. The professions are, as is usual with character classes, often quite limiting, but the design is based on characters being in these professions, so the players will have to live with it. The designers develop the infuriating habit of referring to most everything by the phonetic pronunciation of its Japanese name, which will confuse many players. It is perhaps realistic to expect the player to remember that *shugenja* means "magician" and that *suiei* means "swimming," but not to remember which of the ten or so *jutsu* applies to a particular weapon.

Each character must have a value in the usual assortment of a half-dozen attributes. The attributes appear to have been chosen with an eye towards avoiding duplication of those in *D&D*, and are an uninspired lot. The player has 60 points which he can distribute; each attribute must have a minimum of 1 point and a maximum of 40 points. These values do not correspond to anything in particular: they must be converted (as is the case with all first-generation FRP games) by a chart to mean something concrete in terms of the game.

The choice of profession modifies these

values, and reflects the design theory that the player should tailor his character to his ideal of a profession. But because some of the attributes are better than others, players will tend to optimize their characters. To a certain extent, this is allowed for in the design: a warrior character is supposed to have a higher strength, and a *shugenja* character a higher wit. However, there are few configurations of values for warrior for example, that a player is likely to choose once he understands the game, which makes for uniformity among characters. Perversely, this will not occur as much in practice as it should in theory, because most players generate a character for a role-playing game before they are extremely knowledgeable about its workings.

The mechanics for character generation represent two contradictory theories. The point distribution system is intended to promote equality among the characters. The caste and rank system randomly creates great disparities between them. There is a logical argument for both methods — even in conjunction — but one's purpose defeats the other's. Furthermore, restricting one profession (*lininja*) to those who are of that caste (a 15% chance) limits those unfortunate characters who cannot be a *ninja* to four professions. (Also, a character who is of the *ninja* caste is almost forced to be a *ninja*, unless he feels no qualms about throwing away an advantage.) I am surprised the designers did not extend their point assignment system so that the players could "buy" caste and rank, thus ensuring that everyone would have free choice.

A player-character seeks levels and ON. ON, loosely translated, is the Japanese concept of "face." A character's class and rank determines how many ON points he begins with, and then his actions will modify that total. ON is acquired for the expected deeds — slaying monsters, loyal service to one's master, etc. — and also for composing *haiku*, expert calligraphy, and the performance of other "peaceful arts." The concept of ON promotes role-play, because a defined character gains more ON points (and can lose more) than a character played as a collection of numbers.

ON is important even after the character's death, because it translates into his karma. This is a double-edged sword, for a player who is stuck with a poor character cannot commit *seppuku* (ritual suicide) without incurring bad karma. Conversely, a character may be required to commit suicide for the sake of his honor (and to increase his ON). When one is asked to commit *seppuku*, he is euphemistically "invited onward."

What distinguishes *Bushido* from most other role-playing games is the code of honor and conduct to which the characters must conform. A character takes on obligations at birth to his parents, to his liege lord, and to the Emperor. His religion will also have a claim on the character. None of these obligations can ever be repaid, so if a character were placed in a situation where fulfilling one obligation prevented fulfilling the other, he would have to commit *seppuku*. The social status of a character determines which customs he must follow; for instance, to touch a *samurai's* sword or scab-

berd forces a duel to the death to avenge honor, and only *eta* can touch dead meat. Half the challenge of a *Bushido* campaign can be juggling cultural commitments with ambition. Bad play by a player character who disdains *seppuku* will result in loss of ON, and half the country will seek to send him onwards.

*Bushido's* other systems are unremarkable, including a sequenced combat system, a tabular monster and encounter generation system, and a percentage spell-casting system. It should be remembered that while all of these systems are better designed elsewhere, those designs were preceded by the publication of *Bushido*. Generally, the game mechanics work like a cross between *D&D* and *The Fantasy Trip*.

*Bushido's* strong points are the inventive game mechanics (for the time), the "feel" of Japanese culture, and the tentative emphasis on playing a role. Most FRP games rely entirely on the players to determine in which direction their characters will go, and often force them into stereotyped roles. Hume and Charette were players turned designers, and remained aware of the difficulties they had met with in previously published games.

A quest for knowledge about Japanese culture would not begin with *Bushido*, partly because of the interpolation of mythic beliefs into the background. However, the players of a game do not wish to know all the ins and outs of that country, however interesting they may be. *Bushido* is a nice enough meld of a surrealistic and *D&D*-style flavor, and has a game system sturdy enough to support this impression.

## Land of the Rising Sun

Design: Lee Gold

Mail order and retail sales

Fantasy Games Unlimited, \$18.00

The purpose of these rules deserves some explanation before they are discussed. *Land of the Rising Sun* is a *Chivalry* and *Sorcery* spin-off designed for the student of Japan and the experienced, detail-conscious role-player (though not necessarily in that order.) The *C&S* system can bore and confuse players more easily than any other, but can also be a great joy to those who take their role-playing seriously. *Land of the Rising Sun* may be useful to casual or beginning role-players as a sourcebook on Japan, but the game part should only be used if the players are willing to make a great commitment of time to it.

Lee Gold also deserves some introduction. She founded and still publishes the most widely-circulated and read fan FRP magazine, *Alarums and Excursions*. Consequently, she is in a position to know a great deal about the play of FRP games; so it is surprising that the system of her choice is *C&S*. One expects a talented amateur game appraiser to design a quick-moving system, whose rules are vaguely comprehensible.

Instead, *Land of the Rising Sun* moves at the torpid pace of its forebear, but the rules are excellent. This is a marvelous irony: while the so-called professionals churn out turgid and cryptic rules which keep the hobby a secret to all but the initiated, Gold has explained and referenced an extremely complex series of ideas quite well.

The system resembles *C&S* (see *Arms 4* Games column) very strongly, with an overlay for the peculiarities of Japanese culture. Players have almost all the preparation work done for them, down to a table for random generation of names (!). The rules can, once the *C&S* game-system is separated out, be treated as an elementary text on Japanese medieval life.

The magic system has been improved greatly since the release of *C&S*. A magician is one of about twelve different schools of magic, and uses a secondary mode to fuel his magic. Where most magic systems are either poor because they do not work well in a game due to strict adherence to fantasy (the original *D&D* Vancian system comes to mind), or fun to play but could just as easily be descriptions of futuristic technology (see the *Fantasy Trip* spells), this magic system is everything to all people. A magician can be a calligrapher, and write his spells, an origami symbolist, a caster of the *I Ching*, and so on. The effects of the spells are familiar, but it is the method of casting that will endear this system to the player.

The combat system has also been cleaned up. It is divided (rather unsuccessfully, in my opinion) into optional and standard rules. The *C&S* system is an impressive elaboration upon the principles of the *D&D* combat system, and is arguably the most accurate combat system (*RunesQuest*, however, is much superior in detail such as hit location). The current presentation is an excellent compromise between the desire to factor in every facet of melee combat and the desire to be able to resolve combat before hell freezes over. One quibble: many of the interesting Japanese weapons were invented — or first saw extensive use — in the 19th and 20th Centuries. Several of these recent inventions are included, but the designer was smart enough not to date the work.

*Land of the Rising Sun* is an estimable addition to a FRP aficionado's library. Aside from being well-explained, it is necessary for those who want to fully understand *C&S*. The care with which Japanese myth has been reproduced is simply amazing.

It can also be said that the game is impossible to play, and requires too much of the players. Designer Gold achieved her objective, and did it in most impressive fashion. In doing so, however, she may have lost a greater audience.

## The Compleat Fantastist

Design: Mark Wagner

Mail order and retail sales

Dimension Six, \$5.50

Every once in a while a reviewer will come across a product so truly awful that he has no qualms about saving it in print. It is an even rarer occasion when he will reconsider a stinging attack, because he is afraid people will think less of him for admitting that he read and/or played the product in full. I resolved for the New Year to be courageous and tell of my suffering through *The Compleat Fantastist*, in hopes that unsuspecting gamers would not accidentally subject themselves to such inhumane treatment of their sensibilities.

The purchaser was probably misled by the pretty cover. As long as he keeps the



## GAMES RATING CHART

## SCIENCE FICTION &amp; SCIENCE FICTION

Title	Pub Date	Price	Accp	%	Comp	Time	Sol
1. Traveller	GOW 7/77	12.75	36	62	5	3.5	
2. Imperator	GOW 12/77	10.75	32	61	6	2.5	
3. Scepter/Shatopog	SP1 4/78	4.71	63	59	1	6.5	
4. SPT	MGC 7/78	3.71	61	58	1	6.5	
5. Freedom in the Galaxy	SP1 8/78	20.67	32	78	7	5.5	
6. Graft	MGC 5/77	3.70	52	48	1	6.5	
7. Starship Battles	TFS 11/75	12.75	32	73	3	4.5	
8. Cosmic Encounters	EP 78	12.75	32	35	1	12.0	
9. Star Trek	GOW 2/78	8.00	11	58	2	2.5	
10. Star Trek: Wars	SP1 4/77	15.12	32	58	1	5.5	
11. John Carter of Mars	SP1 2/78	10.67	32	88	5	5.5	
12. Stellar Conquest	MGC 2/76	2.50	62	50	6	3.8	
13. Objective Moscow	SP1 3/78	27.05	16	50	30	5.0	
14. Trilateral	GOW 8/73	10.63	12	57	2	4.8	
15. Visions & Imagination	FGL 8/78	9.50	5	59	3	5.0	
16. Week of the Pandora	SP1 5/80	9.50	8	60	3	7.8	
17. Starquest	MGC 8/79	8.63	19	53	1	4.0	
18. After the Holocaust	SP1 1/77	14.63	22	25	7	7.8	
19. Myster	GOW 2/76	5.83	21	43	4	4.0	
20. Starship Troopers	AW 7/76	19.00	30	50	2	3.0	
21. Star Trek	FR 7/8	10.82	12	55	3	5.0	
22. Invasion: Armageddon	SP1 12/78	18.63	15	53	5	4.5	
23. Bioquest: Rebellion	GOW 11/79	13.61	20	80	5	2.5	
24. Better	GOW 6/79	12.60	11	58	2	4.5	
25. Star Trek	SP1 9/74	12.00	45	80	4	4.5	
26. Outquest	SP1 11/76	12.00	45	80	4	4.5	
27. Star Trek	AW 8/78	10.80	25	58	3	5.0	
28. Star Trek	SP1 8/73	12.53	8	58	3	5.0	
29. War in the Ice	SP1 1/79	12.53	26	60	5	4.5	
30. Star Soldier	SP1 1/77	12.59	27	71	2	3.5	
31. Godfire	MGC 7/76	16.50	14	71	3	1.5	
32. Starship Battles Manual	OS 77	6.59	10	63	1	5.0	
33. War of the Worlds	MGC 77	6.59	37	45	1	5.0	
34. Star Trek	YF 8/79	12.53	8	58	3	5.0	
35. Marine 2002	YF 12/79	17.57	8	61	4	6.0	
36. Starfire	TFS 8/79	4.50	8	58	3	5.0	
37. Star Trek	AW 15/77	3.70	3	58	3	5.0	
38. Star Trek	SP1 4/79	4.50	10	58	2	6.0	
39. Omega	MGC 78	3.58	28	55	1	2.0	
40. Star Trek: Quest	SP1 1/79	12.53	8	58	3	5.0	
41. Ice War	MGC 78	3.58	29	50	2	6.5	
42. Lords of Middle Sea	TC 7/78	10.50	5	8	3	5.0	
43. Ultratank	YF 8/79	10.50	8	45	1	1.0	
44. Wildfire	SP1 3/80	8.50	19	25	1	4.0	
45. Galactic War	GOW 3/78	10.50	18	55	5	5.0	
46. Star Trek	YF 8/79	4.50	2	55	1	1.0	
47. Alpha Urings	AW 7/77	15.53	11	58	3	5.0	
48. Chute: I	MGC 77	3.50	20	58	1	3.5	

Title	Pub Date	Price	Accp	%	Comp	Time	Sol
19. Ruffin Green Things	TSR 4/80	9.54	28	52	2	8.0	
20. Vectors	SP1 6/78	4.50	30	53	2	3.0	
21. The Star	SP1 4/78	4.53	30	46	2	8.0	
22. Gamma World	TSR 7/8	5.53	20	58	1	5.0	
23. Star Trek	MGC 7/8	3.53	12	58	1	2.5	
24. Starships & Spacewar	FGL 7/8	7.53	8	58	1	5.0	
25. Black Hole	MGC 7/8	3.52	23	50	2	2.5	
26. Star Trek	MGC 7/8	3.50	30	53	1	2.5	
27. Invasion of Air Corps	MGC 7/8	3.50	52	50	1	2.4	
28. Strange New Worlds	BL 7/8	16.51	5	8	3	5.0	
29. Asteroid Zero-Four	TFS 8/79	4.50	9	58	1	5.0	
30. Strike Team Alpha	GS 7/8	7.50	2	50	2	5.0	
31. Metaphysical Alpha	TSR 7/8	5.50	23	50	3	1.0	
32. The Higher	TSR 7/8	4.50	5	58	1	5.0	
33. Air Demolition	TSR 7/8	10.45	6	58	1	5.0	
34. Darkover	TP 7/8	12.45	57	45	3	3.5	
35. Space Patrol	GS 7/8	7.44	5	58	1	5.0	
36. Alien Space	GS 7/8	7.44	11	58	1	5.0	
37. Star Trek	TSR 7/8	4.44	12	50	1	5.0	
38. Star Trek	MGC 7/8	4.44	12	50	1	5.0	
39. The Holy War	MGC 7/8	4.44	12	50	1	5.0	
40. Star Trek	TSR 7/8	4.44	12	50	1	5.0	
41. Star Trek	TSR 7/8	4.44	12	50	1	5.0	
42. Star Trek	TSR 7/8	4.44	12	50	1	5.0	
43. Star Trek	TSR 7/8	4.44	12	50	1	5.0	
44. Star Trek	TSR 7/8	4.44	12	50	1	5.0	
45. Star Trek	TSR 7/8	4.44	12	50	1	5.0	
46. Star Trek	TSR 7/8	4.44	12	50	1	5.0	
47. Star Trek	TSR 7/8	4.44	12	50	1	5.0	
48. Star Trek	TSR 7/8	4.44	12	50	1	5.0	
49. Star Trek	TSR 7/8	4.44	12	50	1	5.0	
50. Star Trek	TSR 7/8	4.44	12	50	1	5.0	
51. Star Trek	TSR 7/8	4.44	12	50	1	5.0	
52. Star Trek	TSR 7/8	4.44	12	50	1	5.0	
53. Star Trek	TSR 7/8	4.44	12	50	1	5.0	
54. Star Trek	TSR 7/8	4.44	12	50	1	5.0	
55. Star Trek	TSR 7/8	4.44	12	50	1	5.0	
56. Star Trek	TSR 7/8	4.44	12	50	1	5.0	
57. Star Trek	TSR 7/8	4.44	12	50	1	5.0	
58. Star Trek	TSR 7/8	4.44	12	50	1	5.0	
59. Star Trek	TSR 7/8	4.44	12	50	1	5.0	
60. Star Trek	TSR 7/8	4.44	12	50	1	5.0	
61. Star Trek	TSR 7/8	4.44	12	50	1	5.0	
62. Star Trek	TSR 7/8	4.44	12	50	1	5.0	
63. Star Trek	TSR 7/8	4.44	12	50	1	5.0	
64. Star Trek	TSR 7/8	4.44	12	50	1	5.0	
65. Star Trek	TSR 7/8	4.44	12	50	1	5.0	
66. Star Trek	TSR 7/8	4.44	12	50	1	5.0	
67. Star Trek	TSR 7/8	4.44	12	50	1	5.0	
68. Star Trek	TSR 7/8	4.44	12	50	1	5.0	
69. Star Trek	TSR 7/8	4.44	12	50	1	5.0	
70. Star Trek	TSR 7/8	4.44	12	50	1	5.0	
71. Star Trek	TSR 7/8	4.44	12	50	1	5.0	
72. Star Trek	TSR 7/8	4.44	12	50	1	5.0	
73. Star Trek	TSR 7/8	4.44	12	50	1	5.0	
74. Star Trek	TSR 7/8	4.44	12	50	1	5.0	
75. Star Trek	TSR 7/8	4.44	12	50	1	5.0	
76. Star Trek	TSR 7/8	4.44	12	50	1	5.0	
77. Star Trek	TSR 7/8	4.44	12	50	1	5.0	
78. Star Trek	TSR 7/8	4.44	12	50	1	5.0	
79. Star Trek	TSR 7/8	4.44	12	50	1	5.0	
80. Star Trek	TSR 7/8	4.44	12	50	1	5.0	
81. Star Trek	TSR 7/8	4.44	12	50	1	5.0	
82. Star Trek	TSR 7/8	4.44	12	50	1	5.0	
83. Star Trek	TSR 7/8	4.44	12	50	1	5.0	
84. Star Trek	TSR 7/8	4.44	12	50	1	5.0	
85. Star Trek	TSR 7/8	4.44	12	50	1	5.0	
86. Star Trek	TSR 7/8	4.44	12	50	1	5.0	
87. Star Trek	TSR 7/8	4.44	12	50	1	5.0	
88. Star Trek	TSR 7/8	4.44	12	50	1	5.0	
89. Star Trek	TSR 7/8	4.44	12	50	1	5.0	
90. Star Trek	TSR 7/8	4.44	12	50	1	5.0	
91. Star Trek	TSR 7/8	4.44	12	50	1	5.0	
92. Star Trek	TSR 7/8	4.44	12	50	1	5.0	
93. Star Trek	TSR 7/8	4.44	12	50	1	5.0	
94. Star Trek	TSR 7/8	4.44	12	50	1	5.0	
95. Star Trek	TSR 7/8	4.44	12	50	1	5.0	
96. Star Trek	TSR 7/8	4.44	12	50	1	5.0	
97. Star Trek	TSR 7/8	4.44	12	50	1	5.0	
98. Star Trek	TSR 7/8	4.44	12	50	1	5.0	
99. Star Trek	TSR 7/8	4.44	12	50	1	5.0	
100. Star Trek	TSR 7/8	4.44	12	50	1	5.0	

booklet closed, he has received maximum dollar for his money, if he makes a mistake of looking inside, he views the product at a distinct disadvantage.

The *Complete Fantastist* is intended to transfer characters from one of the major role-playing systems to another. Only *Advanced D&D*, *Arduin Grimoire* (for all intents and purposes, a *D&D* spin-off), *Tunnels and Trolls* and *RuneQuest* are covered. *Chivalry and Sorcery* was left out, because it was a "different kind of game system." It may be, but it's easier to transfer a character from one of the first three systems to a *C&S* world than to a *RuneQuest* world.

The idea of successfully transferring characters from one system to another is a laudable one, but in practice it's about as successful as a brain transplant. The reason is that we are dealing with role-playing games, rather than role-playing games. A role-playing exercise should have as few rules as possible, so that the players are not constrained in acting their parts. However, it is necessary to adjust for incompatible game systems, when the best solution may be to start from scratch. Of course, the player does not want to lose his investment in time (i.e., character), so the referee should go by guess and by God, lacking any other else.

And this is the advice that we get in *The Complete Fantastist*. Every page has a little homily about how one decision or another is the referee's decision. Perhaps the author reasoned that if he repeated that statement enough times, the reader would understand.

There are all of four charts to help in this conversion. One chart gives conversion for *D&D* Hit Points, ignoring the basic tenet of dice probabilities that multiple rolls will create a bell curve when graphed, rather than a linear progression. The other three charts, which are for three characteristics (what happened to the others? is never satisfactorily explained), do not reflect any discernible reason for converting the values at the rate given. It is possible to take a Strength value in *D&D* and get roughly the same effect for another Strength value in *RuneQuest*, but not with these numbers.

If the only thing wrong with these rules was their uselessness, I might have restrained my earlier diatribe. The author makes extensive use of Early Sentence Fragment, and manages to say nothing in quite a few words. A few of the interior illustrations might appeal to the reader's sense of aesthetics, but not the one of a knight bashing himself on the back of his head with his sword.

The FRP playing aid market is replete with shoddy product, as many companies seek to cash in on the current craze. *The Complete Fantastist* is one of the dregs of this field.

Eric Goldberg

Feedback Results, *Ares 5*

Rank	Item	Rating
1	Citadel of Blood	6.75
2	Games	6.70
3	Science for Science Fiction	6.39
4	Dark Tower of Loka Heillon	6.37
5	Facts for Fantasy	6.23
6	Books	6.20
7	Film and Television	6.11
8	Dark Stars and Dim Hopes	6.04
9	Bypass	5.71
10	SpaceShip Miniatures	5.43
<i>Ares 5</i> Overall		6.51

KEY TO ABBREVIATIONS: AW=Avon; BL=Ballantine; G&S=G. & S. Macdonald; DC=Deane Casciano Co.; EG=Excellence Games; EP=Entire Publications; FR=Flying Buffalo Inc.; FGL=Fantasy Games Unlimited Inc.; GOW=Game of the Week; MGC=Metagaming Concepts; OS=Operational Systems Group; SP1=Simulations Publications Inc.; SS=Schulz & Sons; TC=The Character; TFS=Task Force Games; TSR=Tactical Studies Rules; TYR=Tyr Games; YF=Yagorita Publications; Acceptability Rating is the game's relative popularity. % Played is the percentage of readers who have played the game within the last twelve months. Compatibility Rating is the relative complexity of the game on a scale of 1 (simplest) to 10.

# Feedback

## Reader Survey, Area nr. 7

Your opinions directly affect the editorial content of *Area* Magazine. We invite you to participate in this, our regular survey of readers.

**How to use the Feedback Response Card:** After you've finished reading this issue of *Area*, please read the Feedback questions below, and give us your answers by writing the answer numbers on the card in the response boxes which correspond to each question number. See centerfold for card. Please be sure to answer all questions (but do not write anything in the box for question numbers labeled "no question"). Incompletely filled-out cards cannot be processed.

**What the numbers mean:** When answering questions, "0" always means NO OPINION or NOT APPLICABLE. When the question is a "yes or no" question, "1" means YES and "2" means NO. When the question is a rating question, "1" is the WORST rating, "9" is the BEST rating, "5" is an AVERAGE rating, and all numbers in between express various degrees of approval or disapproval.

## SECTION A

The following questions ask you to rate the articles in this issue on a scale of 1 (poor) through 9 (excellent); 0 = no opinion.

### 1-3. No question

4. Rescue from the Hive I (comic)
5. Rescue from the Hive II (comic)
6. The House of Kunn (adventure)
7. Science for Science Fiction
8. Facts for Fantasy
9. DragonNotes
10. Gallery

### 11. Media I (review)

12. Games I (review)
13. Designer's Notes
14. No question
15. This issue overall

16. Is this issue better than the last one? 1 = Yes; 2 = No  
 17. Did you send in the feedback card for your last issue of *Area*? 1 = Yes; 2 = No.

18. Assume that you don't subscribe to *Area*. Would the quality of this issue alone motivate you to subscribe? 1 = Yes; 2 = No

19. Your age: 1 = 13 years old or younger; 2 = 14-17; 3 = 18-21; 4 = 22-27; 5 = 28-35; 6 = 36 or older

20. Your sex: 1 = Male; 2 = Female

21. Education: 1 = 11 years or less; 2 = 12 years; 3 = 13-15 years; 4 = 13-15 years and still in school; 5 = 16 years; 6 = 17 years or more

22. How long have you been playing conflict simulation games? 0 = less than a year; 1 = 1 year; 2 = 2 years; 3 = 3 years; 4 = 4 years or more

23. What is the average number of hours you spend playing simulation games each month? 0 = none; 1 = 1 hour or less; 2 = 2-5 hours; 3 = 6-8 hours; 4 = 10-15 hours; 5 = 16-20 hours; 6 = 21-25; 7 = 26-30; 8 = 31-40; 9 = 40+ hours

24. How many simulation games (of all publications) do you possess? 1 = 1-10; 2 = 11-20; 3 = 21-30; 4 = 31-40; 5 = 41-50; 6 = 51-60; 7 = 61-70; 8 = 71-80; 9 = 81 or more

25. What level of complexity do you prefer in games? Rate your preference on a 1-9 scale, with higher numbers indicating increased complexity. Use the following games as guidelines: 4 = *World Killer*; 7 = *Battle Fleet: Mars*; 8 = *War*.

26. Do you own, or plan to buy, one of the following microcomputer systems? 1 = I own an Apple II; 2 = plan to buy an Apple II; 3 = own a Radio Shack TRS-80; 4 = plan to buy a TRS-80; 5 = own some other microcomputer; 6 = have no plans to buy a microcomputer; 7 = have no plans to buy a microcomputer because I'm not interested; 8 = have no plans to buy a microcomputer because I already have access to a computer; 9 = have no plans to buy a microcomputer for some other reason.

27. If you own, or plan to buy, a Radio Shack TRS-80 microcomputer or Apple II, which of the following configurations do you plan to have? 1 = 4K; 2 = 16K; 3 =

32K; 4 = 16K + K with disk; 5 = 16K + K with line printer; 6 = 16K + K with disk and line printer; 7 = some other configuration

28. What percentage of the games you buy do you expect will be SPI games? 1 = 10%; 2 = 20%; 3 = 30%; ... 6 = 90%.

29. Pick the one area of science fiction that you must enjoy reading: 1 = Space opera/science fantasy; 2 = "Hard" science fiction adventure; 3 = Problem-solving hard science fiction; 4 = Extraterrestrial societies; 5 = Future societies (utopia/dystopia); 6 = Alternate history; 7 = Time travel; 8 = Soft science fiction (a.k.a. "new wave"); 9 = Other I please write in the category description

30. Pick the one area about which you would most like to see science fiction games done: 1 = Strategic space conflict; 2 = Tactical space conflict (ship against ship); 3 = Strategic planet-bound conflict (army against army); 4 = Tactical planet-bound conflict (man against man); 5 = Alternate history conflict; 6 = Conflict in a contemporary setting; 7 = Role-playing adventure; 8 = Economic/sociological/political conflict; 9 = Other I please write in the category description.

31. How many science fiction games do you own (including the game in this issue)? 1 = 1; 2 = 2; 3 = 3; 4 = 4; 5 = 5 to 10; 6 = 11 to 15; 7 = 16 to 20; 8 = 21 to 25; 9 = 26 or more

32. Pick the one area of fantasy that you must enjoy reading: 1 = Sword and Sorcery; 2 = Mythological fantasy; 3 = Quest adventure; 4 = Classically based fantasy (e.g., Arthurian legend); 5 = Fantasy in a contemporary setting; 6 = Superhero/heroic adventure; 7 = Anthropomorphic fantasy (e.g., *Watership Down*); 8 = Horror/occult; 9 = Other I please write in the category description

33. Pick the one area about which you would most like to see fantasy games done: 1 = Strategic sword and sorcery boardgames (army against army); 2 = Tactical sword and sorcery boardgames (hero against evil); 3 = Quest/adventure boardgames; 4 = Sword and sorcery role-playing; 5 = Quest/adventure role-playing; 6 = Classically based fantasy; 7 = Anthropomorphic societies; 8 = Horror/occult; 9 = Other I please write in the category description

34. How many fantasy games do you own? 1 = 1; 2 = 2; 3 = 3; 4 = 4; 5 = 5 to 10; 6 = 11 to 15; 7 = 16 to 20; 8 = 21 to 25; 9 = 26 or more

35. If you are a subscriber to *Area*, indicate how you rate it to be: 1 = An ad in *Strategy & Tactics*; 2 = An ad in *Analog*; 3 = An ad in *Games*; 4 = An ad in a previous issue of *Area*; 5 = An ad in a staff game magazine; 6 = An ad in a science fiction magazine; 7 = An ad in a science fact magazine; 8 = An ad in another kind of magazine not mentioned; 9 = Other I please specify on the Feedback card.

36. Indicate on a 1 to 9 fantasy-to-science-fiction spectrum where your interest lies. For example, if you're only interested in fantasy games and stories, you'd write "1"; if your interest were mainly fantasy but included some sci-fi, you might write "2" or "3"; evenly divided interest would be "5"; and, of course, pure sci-fi interest would rate a "9".

37. How many persons, including yourself, will read this copy of *Area*? 1 = 1; 2 = 2; 3 = 3; 4 = 4; 5 = 5 or more.

38. If you were to label yourself as a particular kind of gamer, which of the following labels would you choose (do not indicate what kind of game you like best)? 1 = I am a science fiction gamer; 2 = I am a fantasy gamer; 3 = I am both a fantasy and science fiction gamer

39. Which of the following labels best describes you as a game player? 1 = I am a board game player; 2 = I am a role-playing gamer; 3 = I am both a board and role-playing gamer.

40. Would you be interested in seeing more mini-adventures (e.g., *The House of Kunn*) in *Area* for role-playing games? 1 = Yes; 2 = No

41. Would you like to see fantasy or science fiction role-playing covered more depth in *Area*?

42. Which of the statements below best describes your use of miniatures in gaming? 1 = I do not use miniatures in gaming; 2 = I occasionally use miniatures in military games only; 3 = I frequently use miniatures in military games only; 4 = I occasionally use miniatures in fantasy games only; 5 = I frequently use miniatures in fantasy games only; 6 = I occasionally use miniatures in science fiction games only; 7 = I frequently use miniatures in science fiction games only; 8 = I use miniatures in both

science fiction and fantasy games; 9 = I use miniatures in military, science fiction, and fantasy games

43. How many miniatures do you own? 0 = None; 1 = 1 to 3; 2 = 4 to 5; 3 = 5 to 10; 4 = 11 to 15; 5 = 16 to 20; 6 = 21 to 30; 7 = 31 to 40; 8 = 41 to 60; 9 = 61 or more

44. How many dollars do you spend on miniatures a year? 0 = None; 1 = 1 to 5; 2 = 6 to 10; 3 = 11 to 15; 4 = 16 to 20; 5 = 21 to 30; 6 = 31 to 40; 7 = 41 to 50; 8 = 51 to 75; 9 = 76 or more

45. Would you like to see more articles on miniatures in *Area*? 1 = Yes; 2 = No

**Please rate the following games on a 1 to 9 scale, with "1" indicating a particularly strong dislike for a game and "9" an especially favorable opinion. Please rate only those games which you have played (against and opponent or solitaire) at least once in the last 12 months. If you have not played in the last 12 months, please do not rate it (respond "0" in the space). All games listed are SPI published, unless otherwise specified.**

46. Voyege of the Pandora
47. Citadel of Blood
48. Star Fleet Battles (TFGI)
49. Asteroid (IGOW)
50. Swordsplay (Cleaver)
51. Vanquished Foe (Wee Warriors)
52. What Price Glory? (Lauffenberg)
53. Conquest of Space (Cleaver)
54. Embattled Trek (Wee Warriors)
55. Mind War (Fact & Fantasy)
56. Empire One (Battleflag)
57. Nebula 19 (Mishler)
58. Orbit War (Fantac)
59. War of the Sky Cities (FGU)
60. Space Marines (Fantac)
61. War of the Sky Galleons (Fact & Fantasy)
62. Warriors of the Green Planet (Fact & Fantasy)
63. Hammer of Thor (Gemshop)
64. Spellbinder! (TFGI)
65. Quel Arcane! (Gemjords)
66. Treasure of the Silver Dragon (IMGC)
67. The Complete Warlock (Baibol)
68. Artifact (IMGC)
69. Space Opera (FGU)
70. Hyper Battle! (Future B Fantasy Games)
71. Apocalypse (Games Workshop Ltd.)
72. Doctor Who (Games Workshop Ltd.)
73. Dark Stars (Simulations Canada)
74. Kung Fu 2100 (Steve Jackson Games)
75. Quirks (IEPI)
76. Robota (TFGI)
77. Indicate which story you think was best that has appeared so far in *Area*: 1 = Gangsters (Ares 1); 2 = Dragon...Ghost (Ares 1); 3 = Inn at World's End (Ares 2); 4 = Child of the Wandering Sea (Ares 2); 5 = Whispering Mirrors (Ares 3); 6 = Final Notes (Ares 3); 7 = Eye of the Goblin (Ares 4); 8 = Hillsong (Ares 4); 9 = Bypass (Ares 5)
78. Indicate which article you think was best that has appeared so far in *Area*: 1 = No, You're Not Going to the Stars! (Ares 1); 2 = Conan: Illusion and Reality (Ares 2); 3 = Alien Life Forms (Ares 2); 4 = War on Space (Ares 3); 5 = Weapons of the Arena of Death (Ares 4); 6 = Dark Tower of Laid Hallen (Ares 5); 7 = Dark Stars and Old Hopes (Ares 5); 8 = Speship Miniatures (Ares 5); 9 = Pandora Ties (Ares 6)
79. Indicate which game you think was best that has appeared so far in *Area*: 1 = Worldkiller (Ares 1); 2 = Wreck of the Pandora (Ares 2); 3 = Barbarian Kings (Ares 3); 4 = Arena of Death (Ares 4); 5 = Citadel of Blood (Ares 5); 6 = Voyege of the Pandora (Ares 6)
80. Indicate which issue of *Area* you think was best overall so far: 1 = Ares 1; 2 = Ares 2; 3 = Ares 3; 4 = Ares 4; 5 = Ares 5; 6 = Ares 6; 7 = Ares 7; 8 = Ares 8; 9 = Ares 9; 10 = Ares 10; 11 = Ares 11; 12 = Ares 12; 13 = Ares 13; 14 = Ares 14; 15 = Ares 15; 16 = Ares 16; 17 = Ares 17; 18 = Ares 18; 19 = Ares 19; 20 = Ares 20; 21 = Ares 21; 22 = Ares 22; 23 = Ares 23; 24 = Ares 24; 25 = Ares 25; 26 = Ares 26; 27 = Ares 27; 28 = Ares 28; 29 = Ares 29; 30 = Ares 30; 31 = Ares 31; 32 = Ares 32; 33 = Ares 33; 34 = Ares 34; 35 = Ares 35; 36 = Ares 36; 37 = Ares 37; 38 = Ares 38; 39 = Ares 39; 40 = Ares 40; 41 = Ares 41; 42 = Ares 42; 43 = Ares 43; 44 = Ares 44; 45 = Ares 45; 46 = Ares 46; 47 = Ares 47; 48 = Ares 48; 49 = Ares 49; 50 = Ares 50; 51 = Ares 51; 52 = Ares 52; 53 = Ares 53; 54 = Ares 54; 55 = Ares 55; 56 = Ares 56; 57 = Ares 57; 58 = Ares 58; 59 = Ares 59; 60 = Ares 60; 61 = Ares 61; 62 = Ares 62; 63 = Ares 63; 64 = Ares 64; 65 = Ares 65; 66 = Ares 66; 67 = Ares 67; 68 = Ares 68; 69 = Ares 69; 70 = Ares 70; 71 = Ares 71; 72 = Ares 72; 73 = Ares 73; 74 = Ares 74; 75 = Ares 75; 76 = Ares 76; 77 = Ares 77; 78 = Ares 78; 79 = Ares 79; 80 = Ares 80; 81 = Ares 81; 82 = Ares 82; 83 = Ares 83; 84 = Ares 84; 85 = Ares 85; 86 = Ares 86; 87 = Ares 87; 88 = Ares 88; 89 = Ares 89; 90 = Ares 90; 91 = Ares 91; 92 = Ares 92; 93 = Ares 93; 94 = Ares 94; 95 = Ares 95; 96 = Ares 96; 97 = Ares 97; 98 = Ares 98; 99 = Ares 99; 100 = Ares 100

**81. Kingdoms of High Magic:** During the Second Age of Magic, the several races of magical beings fought long and hard for domination. Over the years, a race would achieve dominion over a wide realm, only to have it fall apart from the unwise rule of an idiot bar or from waves of barbarian hordes sweeping in from the North. Occasionally, a great emperor would lead the Overlords, Elves, or Gnomes out to a war of expansion, only to have the new kingdom decay and disappear before the emperor's death. *Kingdoms of High Magic* would adapt SPI's *Empires of the Middle Ages* into a system particularly well suited for fantasy gaming. The efforts of a kingdom for a year would be controlled by the player. Events, random events, such as the sudden assassination of a king, unexpected invasions by barbarians, and the establishment and breaking of treaties would be covered in the game rules. *Kingdoms of High Magic* would include a 17" x 22" map, 56 playing cards, 400 counters, and rules. To sell for \$10.

**82. Shuttle Wars:** By 1990, the US and possibly USSR space shuttles may be operational. These space vehicles will be involved in launching and recovering most military satellites, and may become involved in special reconnaissance and satellite interception. *Shuttle Wars* posits combat between the superpowers, and focuses on orbiting weapons. The game will include not only the use of space vehicles, but also the requirements for orbital changes, but will also include tactical and strategic considerations, from determining whether or not to blow apart an enemy's disabled spacecraft to the decision to protect either early warning, communications, or recon satellites. The game system would cover the various weapons packages (e.g., particle beam weapons, fire-and-forget missiles, lasers, etc.), fuel requirements, orbital bombardment, and ramming/boarding an opponent's vessel. A new fast-play system, incorporating movement and combat resolution, will be specially tailored to this kind of warfare. *Shuttle Wars* would contain a 22" x 34" map, 200 counters, and detailed rules. To sell for \$10.

**83. The Necronomicon:** The ancient gods are eager to rise again, and the times are now propitious for their return. The dark gods' agents travel across the land in search of the dread book, *The Necronomicon* (also known as *Ali Azif*, written by the mad poet Abdul Alhazred). The gods, however, are not above trying to outdo one another, to bring the advantage of being the first to enter into the world again, and they have instructed their agents to do anything to achieve this goal. The *Necronomicon* would be a game of quest, in which the players become agents for their favorite god of the Cthulhu mythos and end up hunting for the mystical tome. Often the quest leads a player into the realms of a rival god, each god's power is a magnet for the book, who may act as ally or enemy. Once the book is discovered, it is a race against time to release the ancient god before rival players or rival locals interfere. *The Necronomicon* would contain a 17" x 22" map of the world, 100 cardboard playing pieces, simple rules, and rules. To sell for \$6.

**84. A Clash of Sorcery:** In ages past mankind suffered a devastating war which splintered the race. Many forsake the terrors of the physical sciences in favor of development of mental power; they withdrew to their own territories, their so-called Aetheria. The other humans slowly picked up the threads of a technological civilization and created the nation of Bael. For decades there was uneasy peace between the two countries. But the peace could not last forever. Soon came the Great War in which technology confronted the powers of the mind. A *Clash of Sorcery* recreates this war. The Bael player has all the might of modern weaponry—tanks, planes, bombs, rockets, and more—with which to attack the Aetherian player has the combined mental power with which to neutralize the physical weapons. Combat would be handled in a unique manner: the physical weapons would be damaged by means of a combat results table, while the mental weapons can deal any damage if enough mental energy is used to negate the physical effects. The game would include a 22" x 34" map of the dead zone between the two lands, 200 counters, and rules. To sell for \$10.

**85. The Archives of Mars:** Mars is dying. Though the once mighty Martian peoples have now splintered—some reverting to a primitive barbarism unknown for millennia—the few ancients who control the great crystal cities try to keep the world from falling into chaos. But the disruptive wars occur more often, as the few barbarians even dare to attack the cities. And in the wings is a new threat to Mars—beings from the next planet inward, the humans. *The Archives of Mars* is a strategic simulation of

these last, desperate days on Mars, based on the ideas of Percival Lowell as imagined by Ray Bradbury, Edgar Rice Burroughs, and Robert Heinlein. Each of up to six players controls a Martian race and attempts to gain control of the precious water sources. The map would be based on the drawings of Lowell and inspired by the imaginings of the greatest science writers. Play would be by alternating turns, as one race goes on a summer campaign, only to return to harvest the few crops and sit out the cold winter. *The Archives of Mars* would contain a 22" x 34" map of Mars, 400 counters, 56 Random Event cards, and relatively simple rules. To sell for \$12.

**86. Revolution on Sol III:** The mighty Ag'nok race has built a stiller empire of mammoth proportions in this particular solar system, and the planet has been proven a thorn in their side. The humans of Earth did not easily accept the Ag'nok yoke of slavery, and frequently attempted to break free of their overlords. The center of the continued revolts was Ag'nok val City, which held the trans-fomgal gate. If the humans could destroy the gate, then the Ag'nok would be forced to send out a spaceship at night to retake the planet (during which time the freed humans might be able to advance enough to withstand the Ag'nok arms). As long as the gate operated, endless numbers of Ag'nok troops could be teleported to Earth, and any revolt crushed. *Revolution on Sol III* would recreate the lush, bitter guerrilla war. The human player secretly builds up his forces until they are strong enough to storm the gate. The Ag'nok player is much stronger and can easily crush the human plotters—if they can be discovered. Play of the game would cover recruiting of partisans, establishing depots of weapons, searching for cells and depots, and open combat. The game would include a 22" x 34" map, 200 counters, and rules. To sell for \$10.

**87. Fern, Far out in space orbiting Kurg's Semistellar Object is the planet that will become known as Jem. It is a dangerous place, harboring three semi-sapient species—the crab-like Krinpit, the floating gasbags, and the subterranean crawlers. Humanity, divided into powerful blocs based on race, is pushing out to colonize the planet, bringing with them their hostilities and potential weapons. As the situation deteriorates back on the home world, drawing ever closer to total war, the supplies to the colonies become scarcer and the rivalry greater. Will humanity be able to save itself, if not on Earth then at least on its new realm of Jem? Jem would simulate Frederick Pohl's classic novel of colonization. Players would gather their resources on Earth to send out colonizers, then they would have to establish contact with the beings on Jem. Conflict may or may not arise, depending on the fanaticism and/or humanitarianism of the settlers. Jem would appear in one of two ways (rate each separately).**

**87.** An 11" x 17" map, 100 counters, and simple rules. To include a background piece by Mr. Pohl on the creation of Jem. Would possibly appear in *Ares* and sell for \$6.

**88.** A full-size game with 22" x 34" map, 200 counters, with background piece, and more complex game system. To sell for \$10.

**The Forever Ship.** Their whole world is a few corridors and rooms buried deep in a corner of a gargantuan spaceship. The size, shape and purpose of the ship, as well as the fact that it is a spaceship at all is unknown to them. Since birth this small community of people has been kept by life support systems that operate effectively and mysteriously. To tamper with devices not understood is considered dangerous and blasphemous. So when things start to go wrong, panic takes hold. At first, minor malfunctions are easily repaired or adjusted to. But then temperatures start to fluctuate wildly. Something must be done. An expedition is organized to find out what lies beyond the outer walls of the corridor. *The Forever Ship* is an adventure game of mystery and discovery. Each player takes the part of one character in the expedition exploring the unknown areas of the ship. Together, they must find out what they are in, how it got that way and what can be done about it, without losing too many people in the process. Using an adaptation of the *Foreplay of the Pandora* paragraph system, a number of possible "plot lines" and solutions would be presented, thus retaining the sense of mystery from game to game. A display with the known area of the ship in its center would be filled in by the players as they explore. *The Forever Ship* could be an one of two ways. Rate each separately.

**89.** As an *Ares* game. Would include one 8 1/2" x 11" map display, a life support system (for repeated use), an 11" x 17" tactical display, 100 counters and 16 pages of rules and paragraphs. About three plot lines would be presented. To sell for \$6.

**90.** As a full-size game with a wide variety of ship displays showing many levels of the giant craft. A 17" x 22" tactical display and 100 counters would be included. 24 pages of rules (including 500 event paragraph plot lines). To sell for \$10.

**Mutant Dawn.** The ultimate terror has become reality—the nuclear holocaust has come and mankind has been all but extinguished. And yet, some survive to emerge from the deep caves to reclaim their devastated lands. But they are not alone. Also surviving are those hardy men and animals who withstood exposure to the nuclear nightmare. But these are damaged men and women whose genetic makeup has been forever twisted. The struggle for domination of the new world begins. The normal human struggle to survive is replaced by the struggle to survive and withstand the flood of mutants—many of them unable to survive due to their infirmities, while others have been given new powers that may make them Homo Superior. *Mutant Dawn* could be done in two possible ways. Rate each separately.

**91.** A strategic game played on a 22" x 34" map of the eastern United States. Small groups of humans and mutants fight for survival and attempt to consolidate into a semblance of society. The game would include 200 counters representing various "camps," human and mutant leaders, and deadly packs of mutated animals. Special rules would cover decaying radioactivity, special mutant powers, social unification, rediscovery and implementation of technology, and a host of battles between human and mutant armies. To sell for \$10.

**92.** A role playing game in which each player represents a character in a band of human survivors. The game would be played in a series of adventures covering encounters with mutated humans and animals, quests for pre-holocaust technology, searches for other human survivors, and raids on mutant strongholds. The game would include a 22" x 34" map, 100 counters, relatively simple rules, and would be designed to be played without a gamemaster. To sell for \$10.

**Starforce II.** A second edition of our popular *Starforce* game specifically designed for use with a micro-computer (TRS80, Apple, PET). The game would include a new four-color 22" x 34" game map, 200 counters, a 28 page booklet of background material, scenarios and revised rules of play. Also included would be a tape cassette or disk that would handle all movement plotting, combat calculation and resolution, distance computations, and record keeping for a new social/political/economic system featured in the second edition. *Starforce II* would cost about \$30 to \$40. Rate the game separately assuming it would be produced for a desktop computer.

**93.** 16K Tapes Cassette

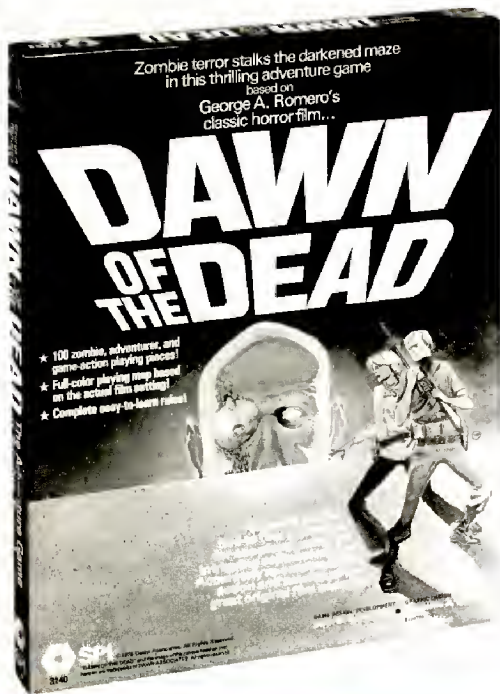
**94.** 32K Disk

**95-96.** No question

## Call for Game Proposals

In the Feedback section of every issue of *Ares* we propose about a dozen fantasy and science fiction game ideas for your approval or disapproval. Most of these proposals spring from our heads during brainstorming sessions held every other month. However, it's getting tougher to come up with ideas for each issue. We would like to hear your ideas. Type them up and send them to the attention of John Butterfield here at SPI. Follow the format of the proposal in this issue: 10 to 20 typewritten lines (more if the proposal has more than one part) including a brief background, a description of game mechanics (what other game might it be similar to, if any) and a summary of possible game parts. You may include more about the proposal for our edification, but this should be on a separate sheet of paper. Currently we are most interested in fantasy and science fiction game ideas (especially those that conform to the *Ares* format of an 11" x 17" map and 100 counters), but we definitely need science fiction proposals too.

All submissions shall be understood to be freely given to SPI with no expectation of remuneration or the retention by the submitter of any rights to any intellectual property or ideas implicit or explicit in the suggestion.

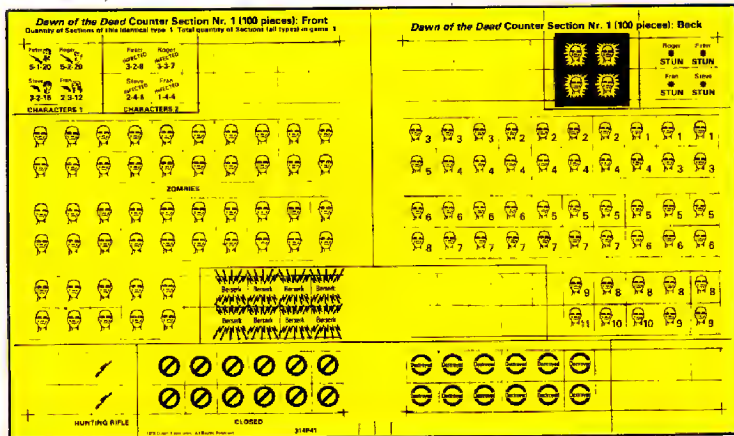


**NEW**

## Escape from the Hungry Undead

Four humans are trapped in a world of the walking undead. Ahead is a shopping mall — perhaps the last fortress for humans in an insane world. *Dawn of the Dead* recreates George A. Romero's classic horror film in an exciting new game. One player moves the four humans through the shopping mall, destroying the zombies and trying to secure the buildings. The other player leads the hungry horde of zombies after the frightened humans. Also included are special instructions for solitary play. *Dawn of the Dead* contains a 17" x 22" map, 100 cardboard playing pieces, easy-to-learn rules, and various playing aids.

**Available for \$6  
as of 15 March 1981  
through retail outlets  
nationwide**































# Rescue from the Hive Counter Section Nr. 1 (100 pieces): Front

Quantity of Sections of this identical type: 1. Total quantity of Sections (all types) in game: 1.

SPACE MARINES

 5 4-3	 5 4-3	 5 4-3	 5 4-3	 5 4-3	 5 4-3	 5 4-3	 5 4-3	 5 4-3	 5 4-3
 4 7-4	 4 7-4	 4 7-4	 4 7-4	 4 7-4	 4 7-4	 4 7-4	 4 7-4	 4 7-4	 4 7-4
 4 7-4	Inc	Inc	Inc	Inc	Inc	Inc	Inc		
 4 7-4	Inc	Inc	Inc	Inc	Inc	Inc	Inc		

## NEUTRAL MARKERS

	MIND CONTROL	MIND CONTROL	MIND CONTROL	MIND CONTROL	Game Turn	 0-2	 0-2		
	MIND CONTROL	MIND CONTROL	MIND CONTROL	MIND CONTROL				 0 6-1	 0 4-1

 0 4-1	 0 4-1	 0 4-1	 0 4-1	 0 4-1	 0 4-1	 4 834	 4 834	 4 834	 4 834
 4 834	 4 834	 4 834	 4 834	 4 834	 4 834	 4 834	 4 834	 4 834	 4 834

## ZNON

 0 313	 0 313	 0 313	 0 313	 0 313	 0 313	 0 313	 0 313	 0 313	 0 313
 0 313	 0 313	 0 313	 0 313	 0 313	 0 313	 0 313	 0 313	 0 313	 0 313

# Rescue from the Hive Counter Section Nr. 1 (100 pieces): Back



BetaHdi



Antares



Destroyed

Destroyed

Destroyed

Destroyed



Delta  
Pavonis



Capella



Destroyed

Destroyed

Destroyed

Destroyed



Destroyed

Destroyed

Destroyed

Destroyed



Epsilon  
Indi

Destroyed

Destroyed

Destroyed

Destroyed

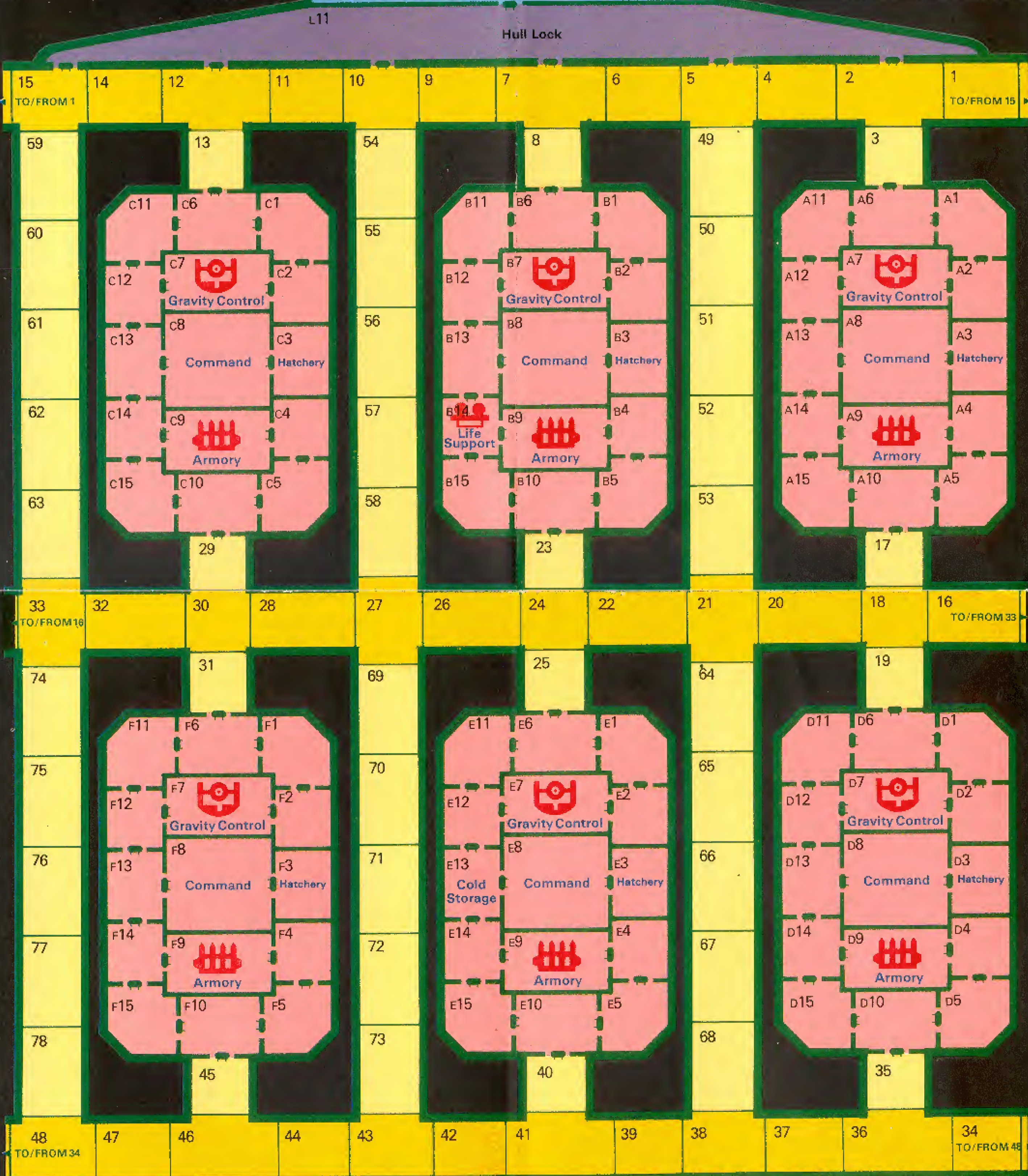
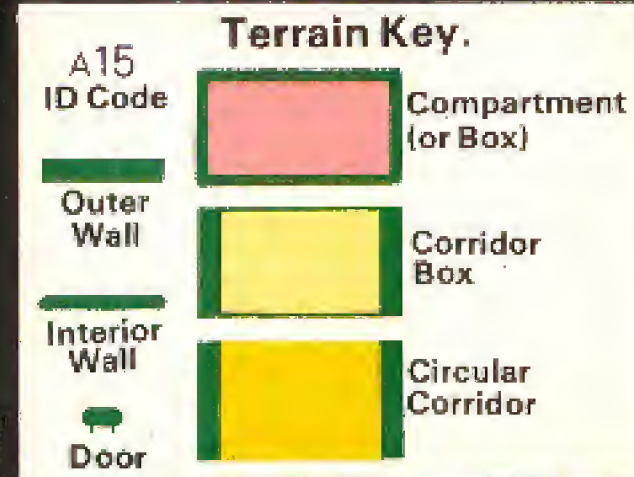


Formhaut



# RESCUE FROM THE HIVE

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New York, N.Y., 10010  
322P21



## Game-Turn Record Track

1	2	3	4	5	6	7	8	9	10
11	12	13	14	15	16	17	18	19	20



Darter Holding Boxes